

MACHINE KNITTING

MONTHLY

FEBRUARY '88
1.25

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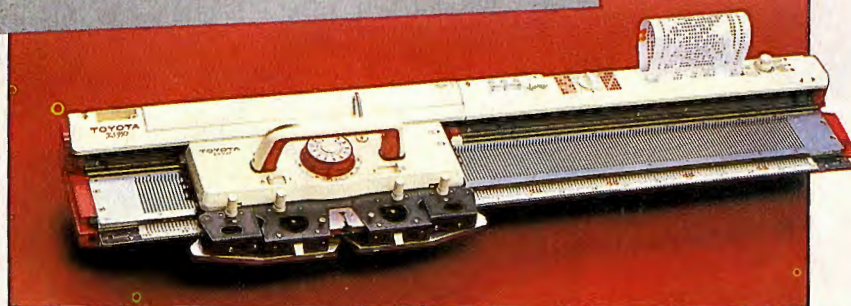
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M.K.M.

Post coupon or use separate paper to avoid cutting magazine.



Dear Readers

As we go to press, we're very much looking forward to our two spring shows - Needles and Pins '88 and the 1st Welsh Knitting Fayre. Our show in Scotland delighted all our visitors north of the border and its success has inspired us to take our style of knitting exhibition to areas not so well served - hence central London and the Welsh valleys. You'll find all the details in the magazine, but if there are any points you'd like to raise before making final plans, please drop me a line.

We've a marvellous competition prize for you this month - a Hague Linker. We had a record entry for the last Hague Linker competition, so I'm sure it will be popular once again. This excellent British made machine is a favourite with many machine knitters - I know I wouldn't be without mine! It helps you to give garments a really professional finish and saves hours of tedious hand sewing. What a thrill one of our readers will have after we make this month's draw! Just another word on the subject. There are always some readers each month who completely forget to include their name and address on their postcard. We can obviously never trace them and they do miss their chance of winning. Some readers, too, don't post their entry until very late in the month. From some areas, second class post does take several days, so take care to post your card in plenty of time to ensure it reaches us before the closing date.

I do hope to see many of you in London when you join us for Needles and Pins '88. See you then.

Anne



Volume 2 . No. 1, Feb 1988
ISSN 0269-9761

C CONTENTS

DESIGNS

1. Man's cardigan	11
2. Multi-colour cardigan	17
3. Teddy bear's picnic sweater	20
4. Round neck sweater with lace panel	24
5. Unlined coat	32
6. Woman's slip stitch sweater	38
7. Woven jacket	46
8. Striped top	50
9. Woman's skirt	51
10. Longline cardigan	51
11. Man's sweater with stripes and triangles	56
12. Patterned sweater	58
13. Fair Isle top	62
14. Woman's flared skirt	64
15. Fair Isle sweater for electronics	67
16. Child's Fair Isle sweater	70
17. Mohair cardigan	78
18. Toddler's coat and hat	81

FEATURES

Newsline	4
Abbreviations	4
Competition result	5
Freeline	5
Clubline	6
Singer Special	28
Dear Anne	30
The Woolleys	30
Cut 'n' Sew	32
Spotlight on Bramwell	41
Talking Toyota	44
Teach In	52
Iris Bishop Special	54
Duomatic Update	60
Orchis	61
Back Issues	70
Binders	72
Latch On	76
Subscriptions	76
Simpleframe	82
Classifieds	84
Competition	94

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Machine Knitting Monthly is published monthly and is on sale on the 3rd Thursday of the preceding month. Published by Machine Knitting Monthly Limited, P.O. Box 172, Maidenhead, Berkshire SL6 8XH. Printed by Southernprint Limited, Branksome, Poole, Dorset BH12 1AF. Typesetting by RSB Typesetters, Worplesdon, Surrey. Distributed by S.M. Distribution Limited, 16/18 Trinity Gardens, London SW9 8DX. Conditions of sale and supply. This periodical is sold subject to the following conditions, namely that it shall not without the written consent of the publishers first given be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover by way of trade or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever. Whilst every care is taken to ensure the accuracy of the patterns, charts, drawings and editorial matter printed in this issue of Machine Knitting Monthly, the publisher can accept no responsibility whatsoever for any damage, loss or the like arising from their use. Whilst every care is taken, no responsibility can be accepted for loss or damage to manuscripts, photographs or artwork. It is assumed that copyright of material submitted is that of the contributor or that necessary clearances have been obtained. Whilst we take every care when accepting advertisements, we cannot accept responsibility for unsatisfactory transactions but we will investigate any complaints. Machine Knitting Monthly is a Registered Title at Stationers' Hall, London, England. Machine Knitting Monthly is fully protected by copyright. All rights reserved. Copyright 1988 Machine Knitting Monthly Limited.

NEWS LINE

THREE CHEERS FOR TWILLEYS

It's always encouraging for machine knitters when a well established spinner of yarns for the hand knitter starts to produce yarn on cones as well. Twilleys have recently produced their two popular cotton yarns in cone form – Lyscordet No 5 on 250g cones and Stalite Perlespun No 3 on a 400g cone. Silver and gold Goldfingering are now 250g 'coned' as well.

NO MORE SQUASHED CIRCLES

If you've lovingly and painstakingly designed a motif, say of an apple, knitted it up and been disappointed that your circular fruit now looks decidedly squashed, you'll welcome True Knit pattern design paper. Using the rectangular grid paper – which comes in four ratios 1:1.0, 1:1.3, 1:1.5 and 1:1.7, – a true representation of the design is produced because as we all know, knitted stitches aren't square. As H W Peel who have introduced the papers in conjunction with Montse Stanley, say – 'Fox terriers need not look like dachshunds any longer'.

The papers are available in packs of three A2 grids, folded to A4. There is also a trial pack containing one A3 grid in each of the four ratios of the range. They cost £1.45 and are available at selected stationers and specialist retailers, or are available by mail

ABBREVIATIONS

alt, alternate(ly); beg, beginning; ch, chain; cm, centimetres; cont, continue(ing); dc, double crochet; dec, decrease(ing); foll, following; mm, millimetres; MT, main tension; MT-1, MT-2, MT-3, one, two, three sizes tighter than main tension; MT+1, MT+2, MT+3, one, two, three full sizes looser than main tension; MY, main yarn; N(s), needle(s); NWP, non working position; P, purl; patt, pattern; RC, row counter; rem, remain(ing); rep, repeat; ss, stitch size; st(s), stitch(es); st-st, stocking stitch; tog, together; UWP, upper working position; WY, waste yarn.

order. If you have difficulty finding a shop stocking them, or would like mail order details, contact H W Peel & Co Ltd, Norwester House, Fairway Drive, Greenford, Middx UB6 8PW (tel: 01-578 6861).

THE YARN TREE

'Marriage to a professional knitter meant cones of yarn on every available space from garage to loft', so says Mr A Grant of Grant Products at the start of his letter to us. His solution – The Yarn Tree which is a storage system, made in pine, one for up to 36 cones which occupies less than two square feet of floor space and a table model for 20 cones which takes up even less space. The trees look like overgrown versions of those small freestanding mug storage 'trees' you can buy for kitchens. Mr Grant goes on to say that he has taken early retirement from industrial selling and intends to make the Yarn Trees as a commercial venture. The 36 cone tree costs £25 and the table model £20. As you can imagine, the trees are rather awkward to pack, so for further details about delivery etc, contact Grant Products at The Old School, Nr Brackley, Northants NN13 5TZ (tel: 0280 705228).

NEW BOOKLETS

Amberlyarn have told us that they have added two booklets to their already extensive range of machine knitting titles by Doreen Nelson. 'Cats and Dogs Basic Double Knit Patterns' and 'English Rib Sweaters' contain easy to follow patterns and cater for chest sizes 20in to 50in. They sell for £1.85 each.

KNIT KNACKS

You may have heard a little about Knit Knacks and seen their advertisements in our magazine. Julianne Hastilow and Jenny Beecham are partners in the knitwear company and they've been designing and producing exclusive knitwear for nine years. They sell to the 'upper end of the market' retail shops all over the country and in the Channel Islands and their dresses normally cost around £100. (You may have seen their 'special occasion wear' which includes a beautiful wedding dress – it's layers of knitting on top of a satin under

dress.)

They're now exploring, for them, a new field in the knitwear market – designing Knit Kits. Machine knitters can make these lovely designs in the comfort of their own home. Professional instructions for knitting and making-up are included and all the kits come with a label, thread and any notions such as elastic which are needed.

They use high-quality viscose for their designs, specially made by a British company. As every knitter knows, the quality of the yarn greatly effects the look of the finished garment. Jenny and Julianne have found that acrylic isn't suitable for their dress designs because the yarn is so light.

For several years, they've had the benefit of a retail outlet on their manufacturing premises. Above all, this has given them first-hand knowledge of their customers' opinions. The designs are popular because they're easy to knit and most can be made on a very basic machine. The girls, by the way, have always used Brother machines – they've found them very reliable and easy to use.

As you may have guessed, they've had a lot of support from their families. Julianne's husband does their book keeping and Jenny's husband repairs and services the knitting and sewing machines. They generally use an overlocker for the main construction seams and a Bernina zig-zag sewing machine for the other sewing. The kits are designed to be made up by hand or with a zig-zag machine.

Jenny and Julianne have both had baby girls within the last two years and now that their children are becoming more demanding, the venture into kits will leave them more time to spend with their families.

If you'd like more information about Knit Knacks, please write to them at 4 Bridgewater Road, Taunton, Somerset TA1 2DS.

MOVING INTO CONES

Foxtone Yarns, we're pleased to announce, are making their Mohair Tweed (a 23% mohair/4% wool/73% acrylic blend) available in 400g measured-length (approximately 940m) cones. The yarn, which is available in 13

fashion and tradition shades costs £9.99 per cone.

ACCURATE BLOCKING

To make blocking easier and more accurate Manor Way Designs have introduced a large blocking mat. It measures approximately 3ft by 2ft and has a 2cm grid printed onto a metallised fabric cover. There is a thick foam backing to allow for pinning and when the mat's not in use it can be rolled up for storage. It costs £6.99 (p & p inc) and is available direct from Manor Way Designs Ltd, 104 Woodhouse Road, Leytonstone, London E11 3NA.

AND NOW FOR SOME EMBROIDERY . . .

If you've ever thought you'd like to try your hand at canvas embroidery but didn't know where to start among the hundreds of kits and books of designs that enticingly fill craft shop shelves, William Briggs Painting by Stitches long stitch tapestry kits might be the answer. Long stitch is easy and quick to do and the finished results look attractive. There are a lot of designs to choose from in the Briggs' range and they've just introduced some new ones. The Australian Outback series features landscapes and the new designs are Station Sunset and Paddle Steamer, Peony, Clematis, Tulipa and Rosa are the four new ones in the Floral Favourites range and both they and the Australian designs make up into a 28in diameter picture. If you like a touch of humour, then take a look at Our Sporting Life series – these feature sportsmen dressed up in all their gear – and the new designs are Rugby, Grid iron, Football, Baseball and Basketball. The sportsmen when finished are 9in by 12in. All the Painting by Stitches kits cost £12.95.

Cross-stitch is another simple to do but effective when finished form of embroidery. Fuchsia, cyclamen, periwinkle and iris are four new designs in Coats' Hee Bee range of mini kits. The finished pictures measure 8in by 4½in and cost £4.95.

COMPETITION RESULT

This month, we're pleased to bring you the result of our October competition. Our star prize, a Singer Merlin knitting machine has been won by Mrs I Cameron, 22 Carnegie Place, Perth, Scotland PH1 5EB with the winning line KNITPICKER. Many congratulations, Mrs Cameron from us all.

CHUNKY ROBIN

For handknitters Robin has recently introduced an attractive new chunky yarn called Fascination. It's available in 8 colours – each of which has several other colours blended into it. 'Sunset Shimmer', for example, is a soft coral red with several shades of subtle green and yellow. It's an 85% acrylic 15% nylon blend and on 100g balls.

COMPUTER SEWING MACHINES

There must be quite a few people with modern computer sewing machines who use them in a pre-computer way – that is, not making use of their full potential. For them and anyone thinking of updating their sewing machine, Myra Coles' new book 'The Complete Computer Sewing Book' should be very useful indeed. Myra takes an in-depth look at the machines on the market with lots of photographs, drawings and explanatory text and then goes on to show the exciting things you can make – clothes, home items of all kinds, crafts, dolls and toys. Actual patterns for these are not included in the book, but many can be made from commercial patterns, and all are inspiring. Published by

Heinemann, the book costs £6.95.

KNITTING KIDS

Patons tell us that their 'Teach the Kids to Knit' promotion in knitting shops countrywide during last summer's school holidays was a great success. By popular request they're keeping the scheme going and have recently published two 'Now You Can Knit' leaflets.

These cost 30p each and have easy to follow instructions and diagrams. They are available from Patons stockists.

Crochet features in other new Patons publications. There are two new pattern leaflets, a poster with four designs and two books – 'Cover-Ups Crochet Book' and 'The Family Crochet Book'.

COUNTRY ELEGANCE

Country elegance is the theme of the attractive hand knitting designs in 'The Rowan Knitting Book No 2'. It features patterns for women, men and children by such well known designers as Kaffe Fassett, Annabel Fox, Sandy Black and Sasha Kagan. Each design is knitted in Rowan Yarns and is illustrated in beautiful full colour photographs. You can buy the book for £2.95 from yarn stockists and leading newsagents.



Try Roastabags for everyday cooking – for casseroles, vegetables and puddings (bread stays fresh in them, too – Ed.).

If you'd like to try Roastabags for yourself, simply fill in the coupon below with your full name and address and send it to MKM Roastabag Offer, Stransky Thompson PR, 26 Lloyd Baker Street, London WC1X 9AU.

NAME
ADDRESS
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Postcode

NEEDLES AND PINS '88

An absolute *must* for everyone is the Needles and Pins '88 show on the 19th, 20th and 21st February. It's to be held in London – in Kensington Town Hall (just off Kensington High Street and very close to Kensington High Street Underground station). If you live outside the capital, why not get together with friends and organise a party to take in some of the sights, too!

There'll be around 80 companies at the exhibition including knitting and sewing machine manufacturers, knitting book and pattern publishers, suppliers of both luxury and practical yarns, buttons, knitting machine furniture and intarsia specialists. There will be bargains for everyone!

You'll find a problem corner at the show with craft experts to help you. Paul Baccara will bring you slick, half-hour fashion shows featuring finished products from some of the exhibitors.

There'll be non-stop competitions and spot prizes, seminars and workshops plus demonstrations throughout the day. If you come on the first day, that wonderful sweater man, Gyles Brandreth, will be judging the design competition. First prize is a fabulous Toyota 950 knitting machine plus a Keyto cabinet and bench. Second prize is £250 worth of coned yarn from Spectrum Wools and the third prize is a Keyto cabinet and bench. Entry forms for the competition have been included in most copies of Machine Knitting Monthly but if you've missed them, or would like additional forms, drop us a line and we'll pop them in the post to you.

It costs just £3.50 for a super day out at Needles and Pins '88 (£2.50 for senior citizens and children). There are generous discounts for coach parties and advanced bookings and you'll receive full details by telephoning 01-228 2357 or writing to Fashion Mail, 18 Battersea High Street, London SW11 3JF. The exhibition is open from 10.00am to 8.00pm on Friday and Saturday and 10.00am to 6.00pm on Sunday. Do come along and join us!

JOIN US IN KENSINGTON AND SUPPORT THE NATIONAL PLAYING FIELDS ASSOCIATION

Needles and Pins '88 promises to be a gala occasion. On Friday 19th February, Gyles Brandreth – star of TV-AM – will open the show, judge our special 'Design and knit a jumper for Gyles Brandreth' competition, autograph your programme and still find time to sign copies of two of his own, new books – Wit Knits and Knitability. For every copy he signs, publishers Collins will very generously donate £1 to the National Playing Fields Association. (HM The Queen is Patron and Gyles Brandreth is Chairman of the appeals committee.) We're sure many readers may wish to support this worthy cause, so we're making special arrangements with Collins to reserve signed copies of the books for those who are unable to visit the show. If you'd like further details, please write to the Editor.

WILL WE BREAK THE RECORD?

Needles and Pins '88 at Kensington Town Hall in the heart of London will host an attempt to break the world record for making a sweater from fleece to finished garment. The Button Lady will be exhibiting at the London spectacular and she has a team of six ladies who can start with fleece from a sheep's back, spin the wool and knit a sweater in around 3½ hours! We'll be lending all the support we can and hope you'll come along to join in the fun, too. Who knows, we may all witness a new, recorded entry in the Guinness Book of Records!



Freeline

A VERSATILE FREEBIE FOR OUR VERSATILE READERS

British Alcan's Roastabags aren't just for roasting the Sunday joint – they'll go in the freezer and microwave just as happily, saving you preparation time and washing up!

The first 100 readers to write in will have the chance to try these multi-purpose cooking bags FREE – plus they'll receive a helpful recipe and hints booklet, too.

C CLUB LINE

PARK HALL MACHINE KNITTERS

This club meets every other Thursday at Park Hall School, Park Hall Road, Walsall, between 7.15pm and 9.15pm. Anyone who would like to go along should get in touch with the secretary, Mrs E. P. Moseley, on 021-357 1976.

ST AUSTELL AND DISTRICT MACHINE KNITTING CLUB

AT MKM we enjoy reading about your club meetings. Kitty Henwood, who's secretary, has written to tell us about the club's first meeting of the season. 'We were astonished at the response. The room was bursting at the seams with in excess of 60 people. A representative from Knitmaster brought along machines and lovely garments which members modelled and he gave us a most interesting evening.'

If you weren't one of those 60 people, and would like to go along to the club's meetings, you can find out all the details from Kitty on (0726) 842198.

THE YARN BARN CLUBS

Jill Booth of The Yarn Barn – which is a shop selling a wide range of knitting machines and yarns in Maidstone – has written to tell us that they have extended their premises. They now run knitting clubs to cater for all, from beginners through to advanced, and there is also a newly formed electronic club.

If you would like to know more you can go along to the shop at 50 Whitmore Street, Maidstone or telephone (0622) 28976.

MAERDY/FERN-DALE MACHINE KNITS

This club in Wales meets on the second and fourth Tuesdays of each month at 7.30pm. At the moment they get together in the Maerdy Workmans Hall,

Maerdy-Ferndale, Rhondda, but the secretary, Marie Griffiths, tells us this is a temporary venue. If you would like to know more about the club please write to her at 70 Griffith Street, Maerdy-Ferndale, Rhondda CF43 4DH

CLEEVE MACHINE KNITTING CLUB

The club meet on alternate Wednesdays in the afternoons between 2.00pm and 4.00pm at St Michael's Hall, School Road, Bishops Cleeve, Nr Cheltenham. For further details you can ring Joyce Cullimore, Bishops Cleeve 4027.

NETHER MACHINE KNITTING CLUB

'We have been going for 19 months now,' writes Janet Swindlehurst. 'We are a small friendly club and welcome any newcomers, of any skill level, be it learner or professional.' If you live in the Kendal area of Cumbria, and would like to join a club, why not give her a ring on 0539 821404. The club meets at 7.30pm on the last Thursday of each month at the Cock and Dolphin Inn, Mulnthorpe Road, Kendal. Janet adds that she's pleased to see that MKM still gives measurements in inches as well as centimetres.

KNATTY KNITTERS (WORTHING)

Congratulations to club leader Elspeth Bunker who's recently got married. That's why she's written because, although we already have details of the club on our files, they've altered as she's not only changed her name, but her address as well. Thanks for keeping the record straight. If you'd like further information about the club which meets on the fourth Wednesday of each calendar month from 7.30pm to 9.30pm at New Road Church Hall, New Road, Durrington, Worthing, W. Sussex – contact Elspeth at 48 Queen Street, Worthing BN14 7BJ, tel: (0903) 203626.

ORMESBY KNITTING CLUB

Enid Wilkinson writes: 'We are a newly formed club and, at the time of writing, only have three members, so we would very much like to hear from anyone who would like to join'. The club meets every Monday evening from 7.30pm until 9pm at Enid's home, 78 Bournemouth Avenue, Ormesby, Middlesbrough, Cleveland TS3 0NR. Please get in touch with her if you are interested in going along.

KNIT-IN

Machine Knitters in the Royston area now have a new knitting club. It meets every other Tuesday evening at Bassingbourne Village College and you can find out further details from their secretary Mrs Rita Pickering, 7 Whydale Road, Royston, Herts.

WANTED: A CLUB IN ST ALBANS

Aneca Morgan writes to say that she is interested in joining a machine knitting club, but finds information scarce about any in the St Albans area. If you can help, please write or ring us and we'll pass the details on to her.

BIZZY NEEDLES MACHINE KNITTING CLUB

Gillian Bignall has written to tell us about the Club which meets on alternate Thursday mornings at Aveley Village Hall, Aveley in Essex. She says that they have

had several speakers and are planning a jumble sale and small exhibition of club work to help boost their funds. They are a new, small club and would welcome new members – you can contact Gillian on Purfleet 868769. They would also welcome any help or advice from other clubs.

CLUB IN BASILDON?

Jean Kay wonders if there are any clubs in, or near, Basildon. 'I have at the moment a very well-used Knitmaster 305, but am hoping to buy a more modern machine. I'm not sure what model would suit my requirements and it would help to be able to talk to other people about it.'

'Also, up to now, I have stuck mainly to simple styles, but am aware of the many beautiful designs I could, and should have knitted, but haven't because of lack of confidence. I'm sure a club could help me.'

If you can help Jean, please write to MKM.

TINSHILL KNITTING CLUB

Sandra Fletcher of Leeds writes: 'In your November issue Mrs Sutcliffe asked if there were any clubs in the Leeds and Bradford areas. Like her I work full time so need a club that meets in the evenings. I belong to Tinsmill Knitting Club, which meets every fortnight and a monthly one in Leeds. Also I know of another club in Bradford.'

'If Mrs Sutcliffe, or anyone else looking for a club in the area, would telephone me on Leeds 590656 I will gladly help.'

'I am a new machine knitter myself. I have a Jones Brother 891 which I enjoy very much.'

CLUBLINE DIRECTORY

To:- The Editor, Machine Knitting Monthly, FREEPOST 623, Maidenhead, Berkshire SL6 8YZ
Please add the following details to the Clubline Directory.

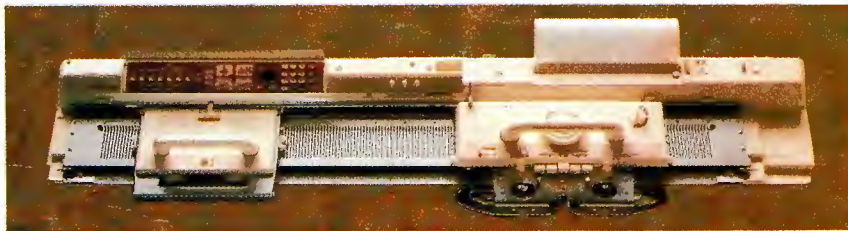
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HIS 'N' HER CARDIGAN



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without ribber.

MATERIALS

Brockwell's Superfine Botany 4 ply.
1 [1, 1] x 250g cone in Shade 22 (MC).

1 [1, 1] x 250g cone in Shade 20 (C).
4 buttons.

Superfine Botany is 100% Pure New Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Brockwell Wools, SBJ Andrews (WY) Ltd., Stahsfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit chest 102 [107, 112] cm, 40 [42, 44] in.
Actual size 112 [117, 122] cm, 44 [46, 48] in.
Length to shoulder 71 cm, 28 in.
Sleeve seam 47 cm, 18½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 36 rows to 10 cm, 4 in. measured over Fair Isle pattern (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

Punch card as shown before starting to knit.
The punchcard is reproduced with grateful thanks courtesy of Jones & Brother.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 91 [95, 99] Ns at left and right of centre 0 to WP. 182 [190, 198] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT/MT, K 34 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 91 [94, 99] Ns at left and 91 [94, 98] Ns at right of centre 0 to WP. 182 [188, 197] Ns.

* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 69 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

2ND SIZE
Inc 1 st at each end.

3RD SIZE
Inc 1 st at right edge.

ALL SIZES
182 [190, 198] sts.

ALL MACHINES
Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT and C, K 1 row. Release card and cont in Fair Isle patt.

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With C in feeder 1 (A) and MC in
feeder 2 (B) K 121 rows. RC
shows 122 and work measures
41 cm, 16 1/4 in. Place marker at
each end. K 100 rows.

SHAPE NECK

Note patt row on card. Using a
length of MC, cast off centre 68
sts. Using nylon cord, K 57 [61,
65] sts at left by hand taking Ns
down to NWP and cont on rem
sts for first side. K 1 row. Dec 1 st
at neck edge of every row until 53
[57, 61] sts rem, then on foll alt
row. K 1 row. Cast off rem 52 [56,
60] sts. With carriage at right,
unravel nylon cord over rem Ns
bringing Ns back to WP. Lock card
on number previously noted. Take
carriage to left without knitting.
Release card and cont in Fair Isle
patt. Finish to correspond with
first side reversing shapings.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and
carriage at right, set machine for
2x2 rib (2x1 N arrangement).
Push Ns 8 to 91 [8 to 95, 8 to 99]
inclusive at right of centre 0 to
WP. 84 [88, 92] Ns. Work as for
back from * to *.

MACHINES WITHOUT RIBBER
Push Ns 8 to 90 [8 to 96, 8 to 99]
inclusive at right of centre 0 to
WP. 83 [89, 92] Ns. Work as for
back from * to *.

1ST SIZE

Inc 1 st at right edge.

2ND SIZE

Dec 1 st at right edge.

ALL SIZES

84 [88, 92] sts.

ALL MACHINES

** Insert punchcard and lock on
first row. Set carriage for patt. Set
RC at 000. Using MT and C, K 1
row. Release card and cont in Fair
Isle patt with C in feeder 1 (A) and
MC in feeder 2 (B). K 75 rows.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and
every foll 6th row until 76 [80, 84]
sts rem, K 3 rows. RC shows 122
and work measures 41 cm, 16 1/4
in. Place marker at right edge. K 2
rows. Dec 1 st at front edge on
next and every foll 6th row until
69 [73, 77] sts rem, then on every
foll 4th row until 52 [56, 60] sts
rem. K 1 row. Cast off **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and
carriage at right, set machine for
2x2 rib (2x1 N arrangement).
Push Ns 8 to 91 [8 to 95, 8 to 99]
inclusive at left of centre 0 to WP.
84 [88, 92] Ns. Work as for back
from * to *.

MACHINES WITHOUT RIBBER
Push Ns 8 to 90 [8 to 96, 8 to 99]
inclusive at left of centre 0 to WP.
83 [89, 92] Ns. Work as for back
from * to *.

1ST SIZE

Inc 1 st at left edge.

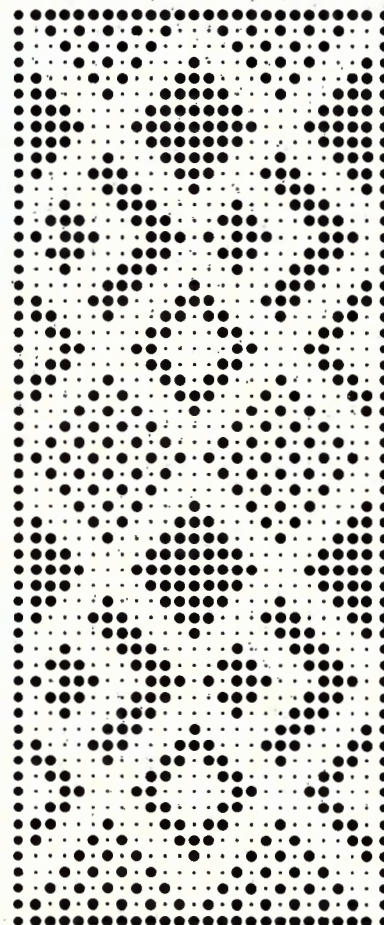
2ND SIZE

Dec 1 st at left edge.

ALL SIZES

84 [88, 92] sts.

ALL MACHINES



Work as for right front from ** to **, reversing shapings by reading left for right and right for left.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 35 Ns at left and right of centre 0 to WP. 70 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT/MT, K 28 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 34 Ns at left and right of centre 0 to WP. 68 Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 57 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at each end.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT and C, K 1 row. Release card and cont in Fair Isle patt with C in feeder 1 (A) and MC in feeder 2 (B). Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 118 sts, then on every foll alt row until there are 192 sts. K 3 rows. RC shows 148 and work measures 47 cm, 18½ in. Cast off.

FRONT BORDER

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 32 Ns on both beds to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT, K 12 rows. * Make a buttonhole over centre 6 sts. K 46 rows. Rep from * twice more. Make a buttonhole over same sts as before. K 546 rows. RC shows 696. Cast off.

MACHINES WITHOUT RIBBER

Using MC, cast on 65 sts by hand. Set RC at 000. Using MT-1, K 9 rows. * Counting from both edges, make buttonholes over sts 14, 15, 16, 17, 18 and 19, K 35 rows. Rep from * twice more. Make buttonholes over same sts as before. Knit until strip, when slightly stretched, fits up left front edge, across back neck and down right front edge. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams.

MACHINES WITH RIBBER

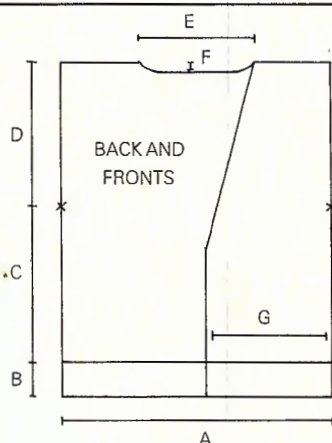
Sew front band into position.

MACHINES WITHOUT RIBBER

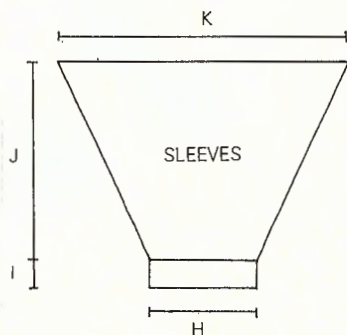
Fold front band in half lengthwise and sew into position. Neaten open ends.

ALL MACHINES

Finish buttonholes. Sew on buttons.



- A = 56.5 [59, 61.5] cm
- B = 7.5 cm
- C = 33.5 cm
- D = 30 cm
- E = 24 cm
- F = 2 cm
- G = 26 [27.25, 28.5] cm
- H = 21.5 cm
- I = 6 cm
- J = 41 cm
- K = 60 cm



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2



2 MULTI-COLOUR CARDIGAN



PATTERN RATING

**** For experts only.

MACHINES

This pattern is suitable for chunky machines. We used a Bond.

MATERIALS

Emu Superwash Double Knitting. 7 [8, 9, 10] x 50g balls in black (MC).

1 x 50g ball in each of the following contrast colours:- red (A), blue (B), yellow (C), green (D), purple (E), pink (F).

Pair 3¼ mm knitting needles. 7 buttons.

Pair shoulder pads, if required.

Superwash Double Knitting is 100% Pure New Wool. If you have difficulty obtaining this yarn and would like a list of your local stockist, please write to Emu Wools Ltd, Leeds Road, Greengates, Bradford, West Yorkshire BD10 9TE.

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.

Actual size 94 [96, 99, 101] cm, 37 [37½, 39, 39¾] in.

Length to shoulder 59.5 [61, 63, 65] cm, 23½ [24, 24¾, 25½] in. Sleeve seam 45 cm, 17¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 22 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7, Keyplate 3).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Push 77 [79, 81, 83] Ns to WP.

* Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 12 rows. Cont in intarsia patt from chart, K 50 rows *.

Cont in MC only. K 12 rows. RC shows 74 and work measures 33.5 cm, 13¼ in.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 59 sts rem. K 35 [37, 39, 41] rows. RC shows 118 [122, 126, 130] and work measures 53.5 [55, 57, 59] cm, 21 [21¾, 22½, 23¼] in.

SHAPE SHOULDERS

Cast off 8 [8, 8, 7] sts at beg of next 2 rows and 8 [7, 7, 7] sts at beg of foll 2 rows. Cast off rem 27 [29, 29, 31] sts.

RIGHT FRONT

Push 38 [39, 40, 41] Ns to WP. Work as for back from * to *.

Cont in MC only.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 4th row until 35 [36, 37, 38] sts rem. K 3 rows.

SHAPE ARMHOLE

Cont to dec at front edge on every 4th row from previous dec and at the same time cast off 5 sts at beg of next row. K 1 row. Dec 1 st at armhole edge on next and every foll alt row until 23 [23, 22, 22] sts rem. Cont to dec at front edge only on every 4th row from previous dec until 16 [15, 15, 14] sts rem. K 7 [7, 11, 11] rows.

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SHAPE SHOULDER

Cast off 8 [8, 8, 7] sts at beg of next row. K 1 row. Cast off rem 8 [7, 7, 7] sts.

LEFT FRONT

Work as for right front reversing shapings and reading left for right and right for left.

SLEEVES

Push 67 [69, 71, 73] Ns to WP. Work as for back from * to *. Cont in MC only. K 24 rows. RC shows 86 and work measures 39 cm, 15 1/4 in.

SHAPE TOP

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 37 [39, 41, 43] sts rem, then on every foll 4th row until 27 sts rem. K 3 rows. Cast off.

BACK WELT

With right side facing and using 3 1/4 mm needles and MC, pick up and K 77 [79, 81, 83] sts along lower edge inc 25 [29, 33, 37] sts evenly. 102 [108, 114, 120] sts. Work 6 cm, 2 1/2 in K 1, P 1 rib. Cast off evenly in rib.

FRONT WELTS

With right side facing and using 3 1/4 mm needles and MC, pick up and K 38 [39, 40, 41] sts along lower edge inc 12 [15, 16, 19] sts evenly. 50 [54, 56, 60] sts. Work 6 cm, 2 1/2 in K 1, P 1 rib. Cast off evenly in rib.

CUFFS

With wrong side facing and using 3 1/4 mm needles and MC, pick up and K 67 [69, 71, 73] sts along lower edge of sleeve. With right side facing, K 1 row dec 19 [21, 19, 21] sts evenly. 48 [48, 52, 52] sts. Work 6 cm, 2 1/2 in K 1, P 1 rib. Cast off evenly in rib.

FRONT BAND

Join shoulder seams. Using 3 1/4 mm needles and MC, cast on 7 sts. Work in rib as follows:-
1ST ROW (RIGHT SIDE)

K 2, * P 1, K 1; rep from * to last st, K 1.

2ND ROW

K 1, * P 1, K 1; rep from * to end. Rep those 2 rows until band, when slightly stretched, fits up left front, across back neck and down right front edge to start of front shaping. Sew band to left front to start of front shaping. Mark 4 button positions with pins, first to come four rows above cast on edge, fourth to come just below start of front shaping and remainder spaced evenly. First

mark position of buttons on button band with pins and work buttonholes to correspond. To make a buttonhole:-

1ST ROW

Rib 3, cast off 1 st, rib to end.

2ND ROW

Rib 3, cast on 1 st, rib to end. Cont until all buttonholes have been worked then cont on lower edge. Cast off evenly in rib.

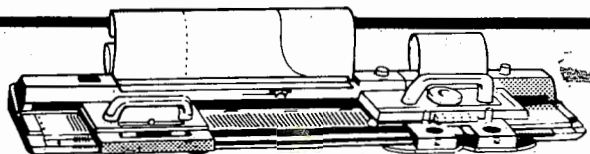
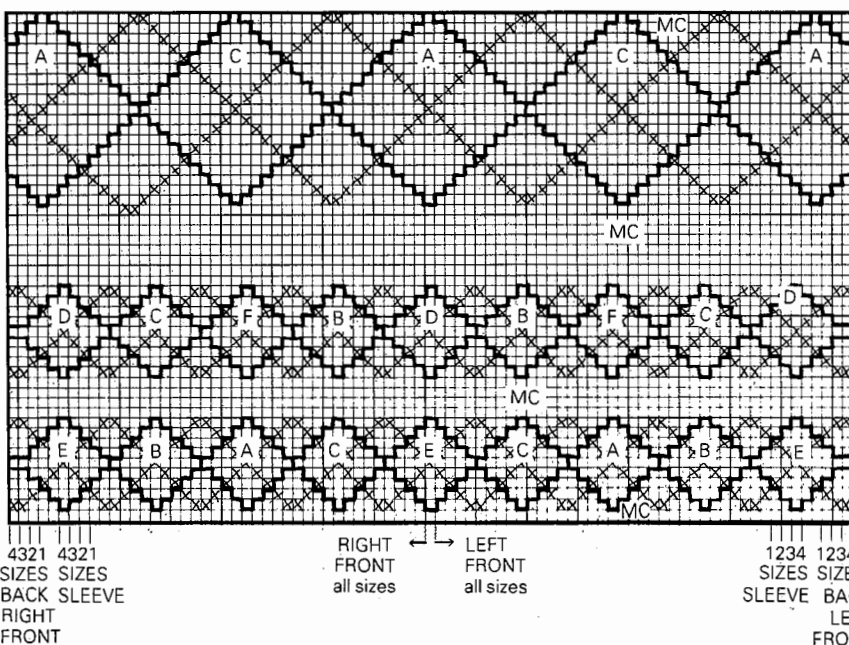
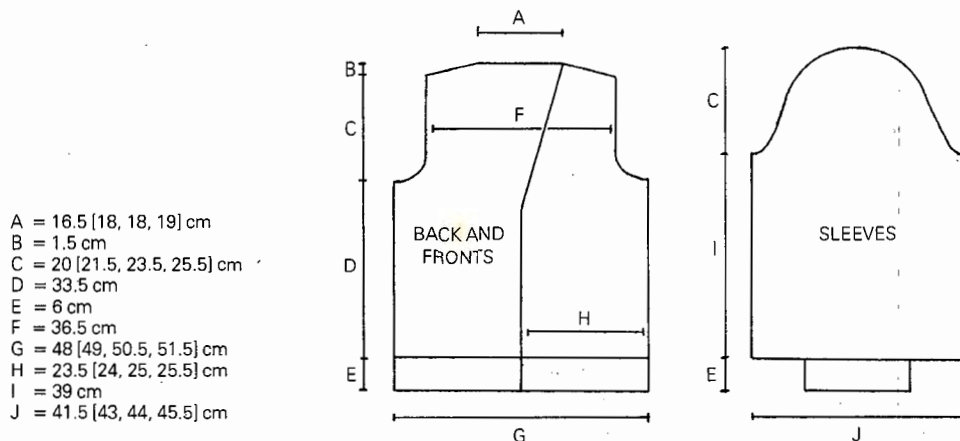
PRESSING

With wrong side facing, pin out all

pieces to measurements given and press carefully following spinner's instructions.

MAKING UP

Work Swiss Darning as shown on chart. Join side and sleeve seams. Set in sleeves, gathering tops. Sew remainder of front band into position. Sew on buttons. Sew in shoulder pads, if required.



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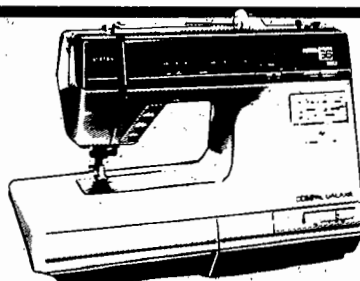
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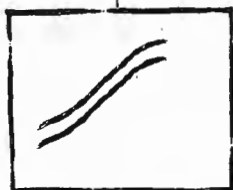
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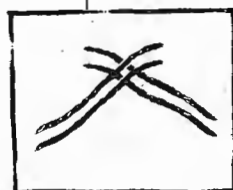


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3 TEDDY BEARS' PICNIC SWEATER



PATTERN RATING

*** For experienced knitters.

MACHINES

This pattern is suitable for
standard gauge punchcard
machines with or without ribber.

MATERIALS

Emu Superwash 4 ply.
7 [8, 9] x 50g balls in green (MC).
5 [5, 6] x 50g balls in black (A).
1 [1, 1] x 50g ball in red (B).
1 [1, 1] x 50g ball in yellow (C).
1 [1, 1] x 50g ball in mid brown (D).
1 [1, 1] x 50g ball in pale blue (E).
1 [1, 1] x 50g ball in turquoise (F).

Superwash 4 ply is 100% Pure
New Wool. If you have difficulty
obtaining this yarn and would like
a list of your local stockists,
please write to Emu Wools Ltd.,
Leeds Road, Greengates, Brad-
ford, West Yorkshire BD10 9TE.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 82 [87, 92] cm, 32 [34,
36] in.
Actual size 96 [105, 113] cm, 37 3/4
[41 1/2, 44 1/2] in.
Length to shoulder 62.5 [64.5, 67]
cm, 24 1/2 [25 1/2, 26 1/2] in.
Sleeve seam 43.5 [46, 48] cm,
17 1/4 [18, 19] in.

Instructions are written for the
smallest size, larger sizes follow
in square brackets. If only one
figure is given, it applies to all
sizes.

TENSION

29 stitches and 33 rows to 10 cm,
4 in measured over Fair Isle
pattern (tension dial setting
approximately 9).

For perfect results, please check
your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as
right side of garment.

PATTERN NOTES

Punch card as shown before
starting to knit.

Two colour Fair Isle rows should
be knitted with first colour given
in back feeder 1(A) to knit
background and second colour
given in front feeder 2(B) to knit
contrast pattern.

FAIR ISLE PATTERN

K 14 rows MC/A and 4 rows MC
only (st st). These 18 rows form
patt repeat.

BACK

MACHINES WITH RIBBER

With ribber in position and
carriage at right, set machine for
2x2 rib. Push 71 [77, 83] Ns at left
and 70 [76, 82] Ns at right of
centre 0 to WP. 141 [153, 165]
Ns. Push corresponding Ns on
ribber to WP. Arrange Ns for 2x2
rib. Using MC, cast on and K 5
tubular rows. Carriage is at right.
Set machine for 2x2 rib knitting.
Set RC at 000. Using MT-6/
MT-6, K 30 rows. Transfer sts for
st st. Inc 1 st at right edge. 142
[154, 166] sts.

MACHINES WITHOUT RIBBER

Push 70 [76, 82] Ns at left and
right of centre 0 to WP. 140 [152,
164] Ns. Push every 3rd N back to
NWP. Using MT and WY, cast on
and K a few rows ending with
carriage at left. Set RC at 000.
Using MT-4 and MC, K 55 rows.
Push Ns from NWP to WP and
make a hem by placing loops of
first row worked in MC evenly
along the row. Unravel WY when
work is completed. Inc 1 st at
each end. 142 [154, 166] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt *. K 178 [184, 192] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 44 sts. Using nylon cord, K 49 [55, 61] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row. 42 [48, 54] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *.

K 32 rows. Remove card. Using MT-1 and MC, cont in st st. K 4 rows. Cont in Intarsia patt from chart K 94 rows. Insert punchcard and lock on first row. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle patt. Using MT, K 30 [36, 44] rows. RC shows 164 [170, 178].

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 24 sts. Using nylon cord, K 59 [65,

71] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and foll 2 alt rows. 42 [48, 54] sts. K 8 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

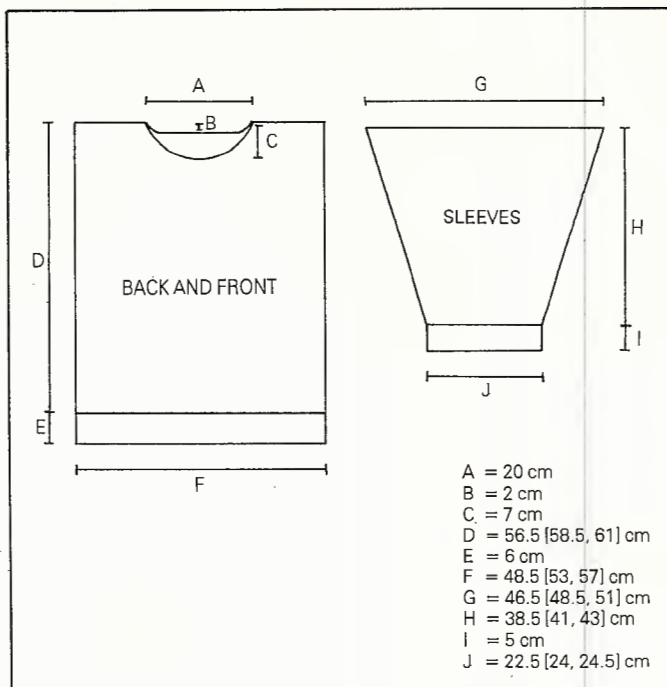
SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 33 [35, 36] Ns at left and 32 [34, 35] Ns at right of centre 0 to WP. 65 [69, 71] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-6/MT-6, K 24 rows. Transfer sts for st st. Inc 1 st at right edge. 66 [70, 72] sts.

MACHINES WITHOUT RIBBER

Push 33 [34, 36] Ns at left and 32 [34, 35] Ns at right of centre 0 to WP. 65 [68, 71] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set



RC at 000. Using MT-4 and MC, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST AND 3RD SIZES

Inc 1 st at right edge.

2ND SIZE

Inc 1 st at each end.

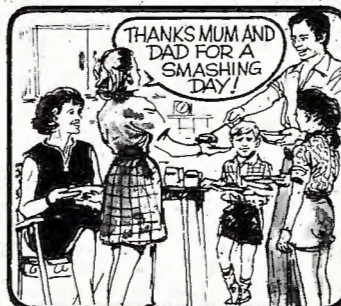
ALL SIZES

66 [70, 72] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of the 2nd and every foll 4th row until there are 108 [122, 124] sts, then on every foll 3rd row until there are 136 [142, 148] sts. K 2 rows. RC shows 128 [136, 142] and work measures 43.5 [46,

► 22



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C1

48] cm, 17¼ [18, 19] in. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2×2 rib. Using MC, cast on 134 sts in 2×2 rib. K 5 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT-7/MT-7, K 4 rows.

Using MT-6/MT-6, K 4 rows. Using MT-6/MT-6, K 2 rows. Using MT-6/MT-6, K 4 rows. Transfer sts for st st. Using MT-3, K 2 rows. With P side facing, pick up sts around neck edge and place on to Ns. Using MT-1, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

Push 134 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MC,

K 4 rows. Using MT-4, K 3 rows. Using MT-4, K 3 rows. Using MT-5, K 7 rows. Using MT-4, K 3 rows. Using MT-4, K 3 rows. Using MT-4, K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT-3, K 1 row. With P side facing, pick up sts around neck edge and place on to Ns. Using MT-1, K 1 row. Cast off.

PRESSING

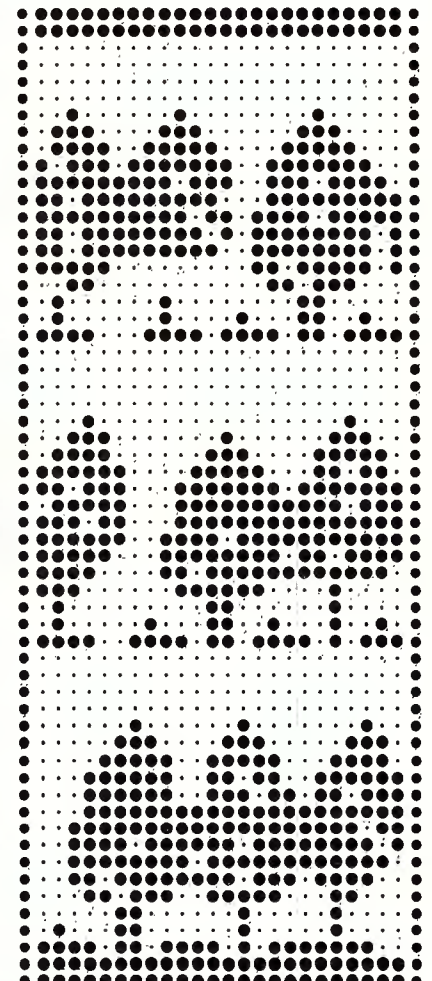
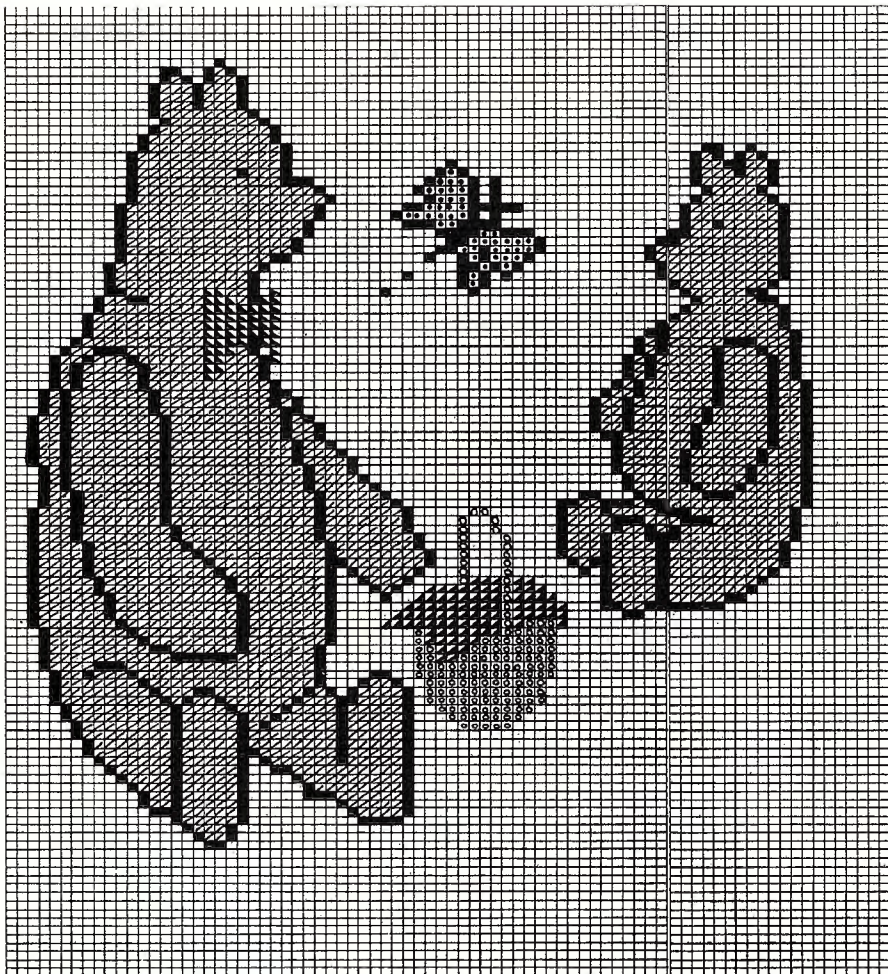
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centres to shoulder seams. Join side and sleeve seams.

KEY

- Black
- / yellow
- mid brown
- blue
- red
- turquoise

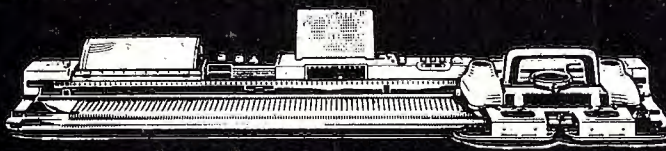


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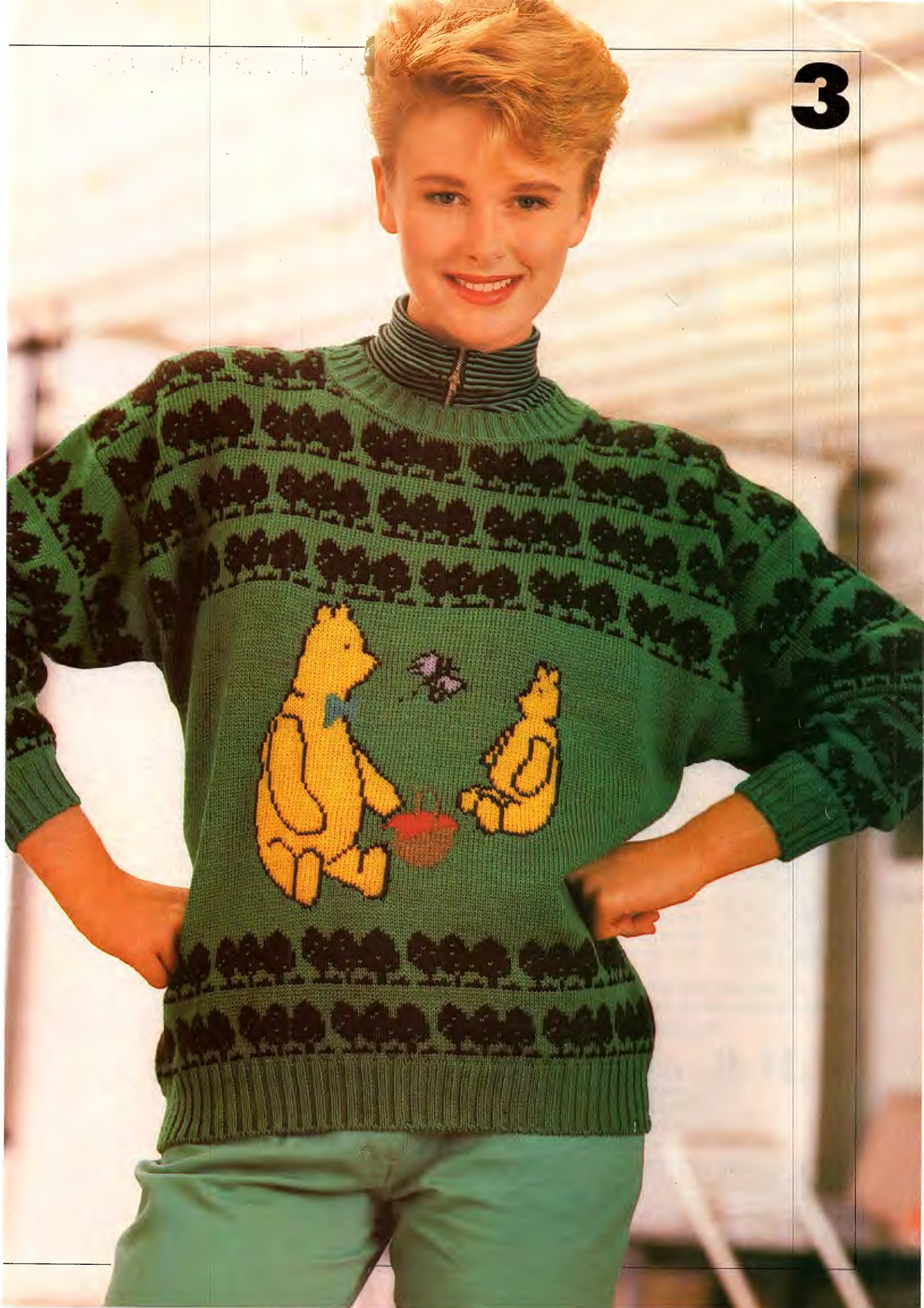


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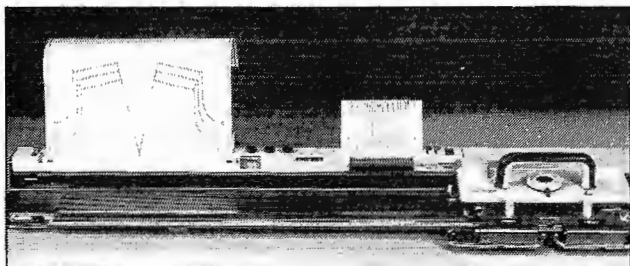
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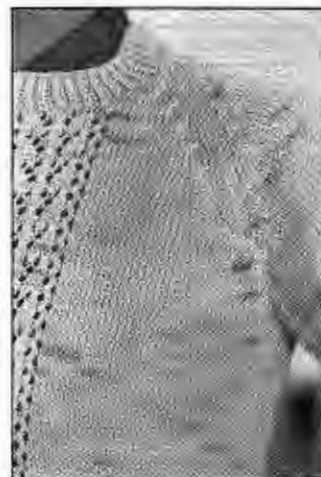
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4 ROUND NECK SWEATER WITH LACE PANEL



PATTERN RATING

** Fairly easy, for knitters with
some experience.

MACHINES

This pattern is suitable for Singer
SB100, Merlin, 400, 600 and 2310
machines.

MATERIALS

Argyll Picasso Double Knitting.
6 [8, 9, 10, 11, 12, 13, 13, 14, 15,
16] x 50g balls in MY.
(Add 1 x 50g ball extra for double
velts knitted on single bed
machines.)

*Picasso is 97% Courtele, 3%
Nylon. If you have difficulty
obtaining this yarn and would like
a list of your local stockists,
please write to Argyll Wools Ltd.,
P.O. Box 15, Priestley Mills,
Pudsey, West Yorkshire LS28
9LT.*

SILVER GAUGE READING

Heavy yarn.

MEASUREMENTS

To fit chest/bust 66 [71, 76, 82,
87, 92, 97, 102, 107, 112, 117]
cm, 26 [28, 30, 32, 34, 36, 38, 40,
42, 44, 46] in.
Actual size 70 [75, 82, 87, 90, 97,
102, 105, 112, 117, 120] cm, 27½
[29½, 32¼, 34¼, 36¼, 38¼,
40¼, 41¼, 44, 46, 47] in.
Length to back neck 39 [43, 49.5,
53.5, 57.5, 61, 63, 64, 69, 71, 71]
cm, 15½ [17, 19½, 21, 22¾, 24,
24¾, 25¼, 27¼, 28, 28] in.
Sleeve seam 33 [37, 38.5, 41, 43,
43.5, 44, 44, 47, 47, 47] cm; 13
[14½, 15¼, 16¼, 17, 17¼, 17½,
17½, 18½, 18½, 18½] in.

*Instructions are written for the
smallest size, larger sizes follow
in square brackets. If only one
figure is given, it applies to all
sizes.*

TENSION

24 stitches and 32 rows to 10 cm,
4 in measured over stocking stitch
(stitch size setting approximately
10-11).

*For perfect results, please check
your tension carefully.*

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as
right side of garment.
Use a 6 eyed transfer tool to dec 3
sts by transferring 4th, 5th and
6th sts on to 7th, 8th and 9th Ns.

BACK

DOUBLE BED MACHINES

With carriage at right, set machine
for 1x1 rib. Push 43 [46, 50, 53,
55, 59, 62, 64, 58, 71, 73] Ns at
left and right of centre 0 on back
bed to WP. 86 [92, 100, 106, 110,
118, 124, 128, 136, 142, 146] Ns.
* Push corresponding Ns on front
bed to WP. Arrange Ns for 1x1
rib. Using MY, cast on and K 3
tubular rows. Carriage is at right.
Set carriage for 1x1 rib knitting.
Set RC at 000. Using MT-3/
MT-3, K 14 [14, 14, 16, 16, 18,
18, 18, 18, 18] rows.
Transfer sts to back bed *.

SINGLE BED MACHINES

Push 43 [46, 49, 52, 55, 58, 61,
64, 67, 70, 73] Ns at left and right
of centre 0 to WP. 86 [92, 98, 104,
110, 116, 122, 128, 134, 140, 146]
Ns.
* Push every 3rd N back to NWP.
Using MT and WY, cast on and K a
few rows ending with carriage at
left. Set RC at 000. Using MT-3
and MY, K 29 [29, 29, 33, 33, 37,
37, 37, 37, 37] rows. Push Ns
from NWP to WP and make a
hem by placing loops of first row
worked in MY evenly along the
row. Unravel WY when work is
completed *.
3RD, 4TH, 6TH, 7TH, 9TH AND
10TH SIZES



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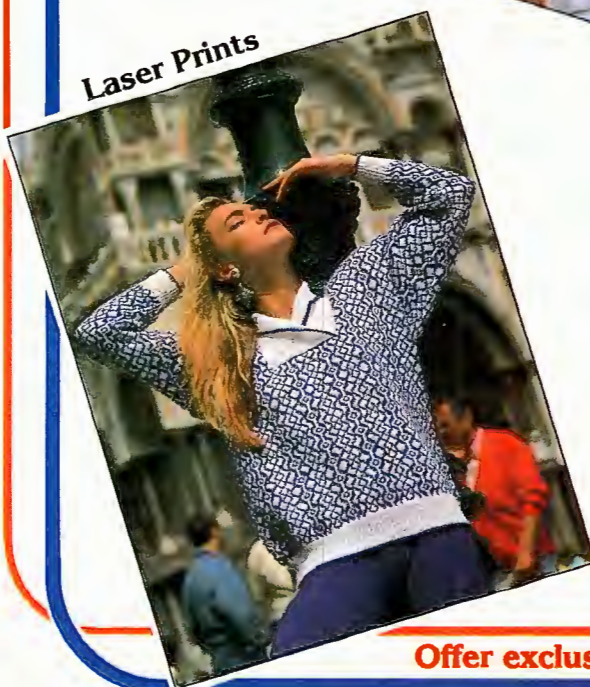
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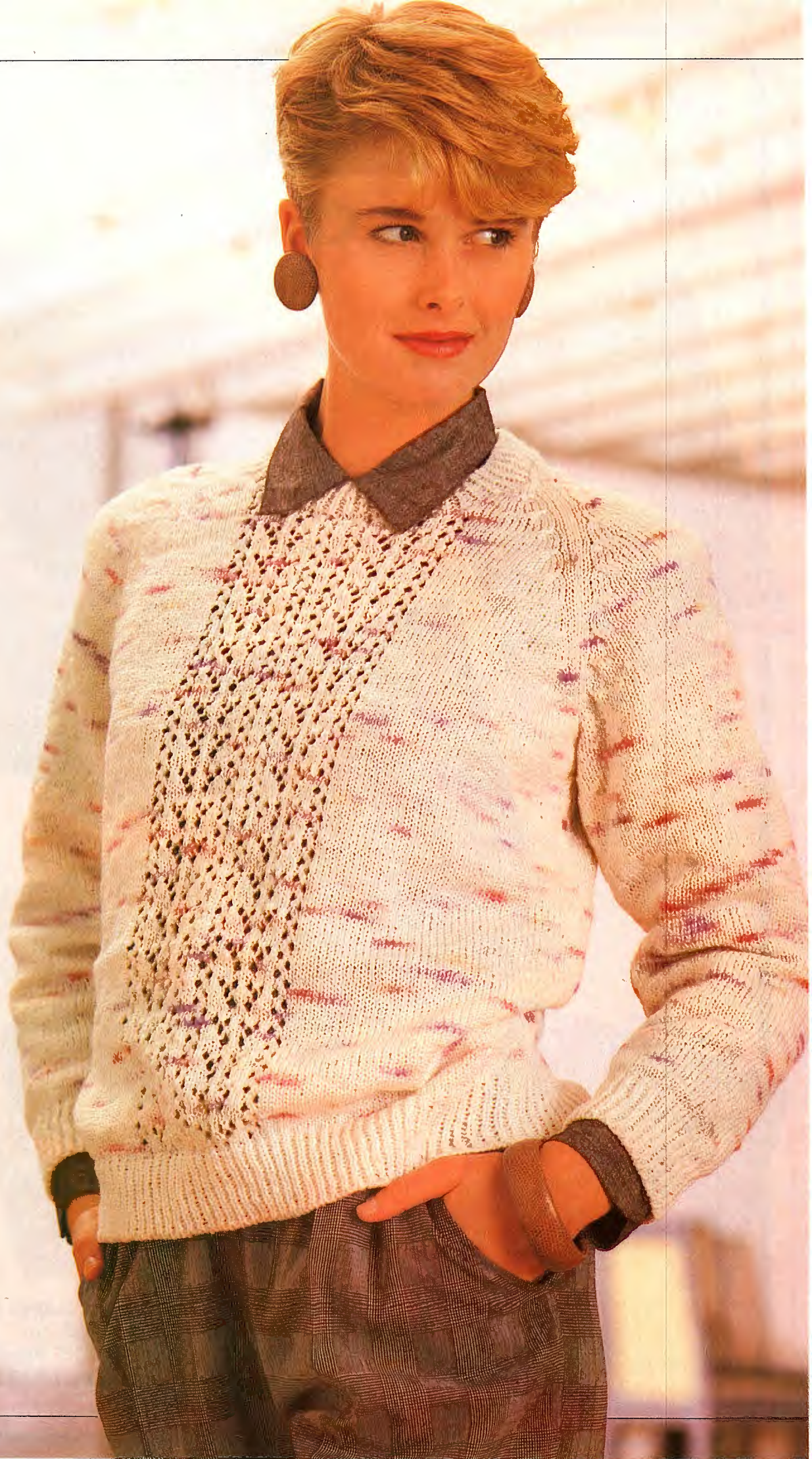


Picasso

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◀ Inc 1 st at each end.
24 ALL SIZES
 86 [92, 100, 106, 110, 118, 124, 128, 136, 142, 146] sts.
ALL MACHINES
 Set RC at 000. ** Using MT and MY, K 59 [68, 81, 87, 102, 106, 107, 110, 119, 120, 120] rows.
SHAPE RAGLAN ARMHOLES
 Cast off 3 [3, 3, 3, 4, 4, 5, 5, 5, 6] sts at beg of next 2 rows. Dec 1 st at each end of every row until 74 [82, 88, 94, 90, 98, 104, 106, 112, 120, 122] sts rem. K 2 rows. Dec 3 sts (see notes) at each end of next and every foll 6th row until 26 [28, 28, 28, 30, 32, 32, 34, 34, 36, 38] sts rem. K 3 rows. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **.
 Cont in lace patt following chart over centre 28 Ns. Using MT and MY, K 59 [68, 81, 87, 102, 106, 107, 110, 119, 120, 120] rows.
SHAPE RAGLAN ARMHOLES
 Cast off 3 [3, 3, 3, 4, 4, 5, 5, 5, 6] sts at beg of next 2 rows. Dec 1 st at each end of every row until 74 [82, 88, 94, 90, 98, 104, 106, 112, 120, 122] sts rem. K 2 rows. Dec 3 sts (see notes) at each end of next and every foll 6th row until 44 [46, 52, 58, 54, 56, 62, 64, 64, 72, 74] sts rem. K 3 [1, 5, 5, 3, 1, 3, 3, 3, 3] rows.

SHAPE NECK

Push 29 [30, 33, 36, 34, 36, 39, 40, 40, 45, 46] Ns at left to HP and cont on rem sts for first side. Cont to dec at raglan edge on every 6th row from previous dec and at the same time, dec 1 st at neck edge on every 3rd [3rd, 3rd, 4th, 3rd, 3rd, 4th, 3rd, 3rd, 4th, 3rd] row until 6 [7, 6, 6, 6, 6, 5, 5, 6, 4] sts rem. Cont to dec at neck edge on every 3rd [3rd, 3rd, 4th, 3rd, 3rd, 4th, 3rd, 3rd, 4th, 3rd, 0] row from previous dec and at the same time dec 1 st at raglan edge on every 3rd row until 2 [2, 3, 3, 2, 3, 2, 3, 3, 3, 4] sts rem. Cont to dec at raglan edge only on every 3rd row from previous dec until 1 st rem. Fasten off. With carriage at right, push 14 [14, 14, 14, 14, 16, 16, 16, 18, 18] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

SLEEVES

DOUBLE BED MACHINES

With carriage at right, set machine for 1x1 rib. Push 20 [21, 23, 25, 27, 28, 29, 30, 31, 32, 33] Ns at left and right of centre 0 on back bed to WP. 40 [42, 46, 50, 54, 56, 58, 60, 62, 64, 66] Ns. Work as for back from * to *.

SINGLE BED MACHINES

Push 19 [21, 22, 25, 27, 28, 28, 30, 31, 31, 33] Ns at left and 19 [20, 22, 25, 26, 28, 28, 29, 31, 31, 32] Ns at right of centre 0 to WP.

38 [41, 44, 50, 53, 56, 56, 59, 62, 62, 65] Ns. Work as for back from * to *.

1ST, 3RD, 7TH AND 10TH SIZES
 Inc 1 st at each end.

2ND, 5TH, 8TH AND 11TH SIZES
 Inc 1 st at right edge.

ALL SIZES

40 [42, 46, 50, 54, 56, 58, 60, 62, 64, 66] sts.

ALL MACHINES

Set RC at 000. Using MT and MY, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 6th [7th, 6th, 6th, 6th, 6th, 5th, 5th, 5th, 4th, 4th] row until there are 68 [72, 80, 88, 90, 96, 102, 106, 114, 118, 120] sts. K 12 [5, 12, 6, 19, 7, 17, 12, 7, 28, 28] rows. RC shows 93 [106, 111, 117, 124, 124, 125, 125, 135, 135, 135].

SHAPE RAGLAN TOP

Cast off 3 [3, 3, 3, 4, 4, 5, 5, 5, 6] sts at beg of next 2 rows. Dec 1 st at each end of every row until 56 [62, 68, 76, 70, 76, 82, 84, 90, 96, 96] sts rem. K 2 rows. Dec 3 sts (see notes) at each end of next and every foll 6th row until 14 [14, 14, 16, 16, 16, 16, 12, 12, 12, 12] sts rem. K 3 rows.

1ST, 2ND, 3RD, 4TH, 5TH, 6TH AND 7TH SIZES

Dec 1 st at each end of every alt row until 8 [8, 8, 10, 10, 10, 10] sts rem.

ALL SIZES

Using WY, K a few rows and release from machine.

NECKBAND

Join raglan seams leaving left back raglan open.

DOUBLE BED MACHINES

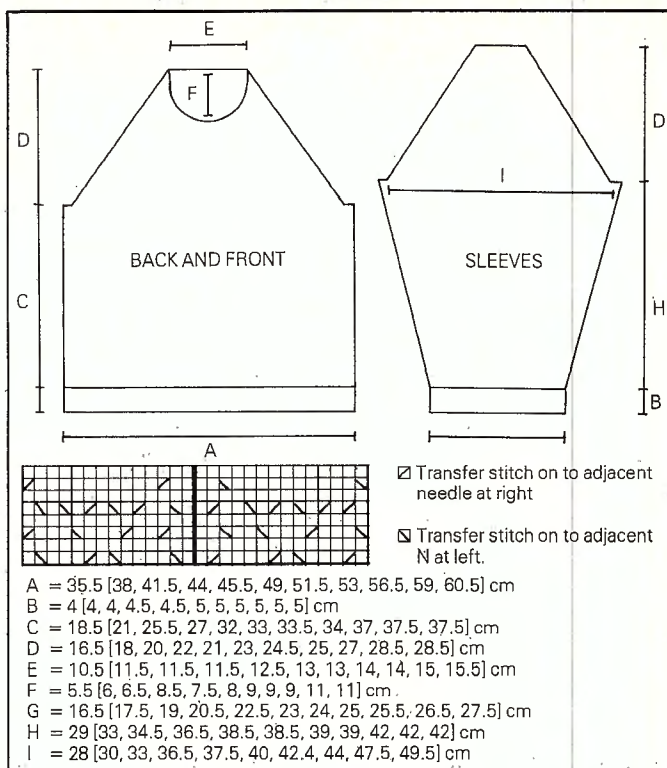
With carriage at right, set machine for 1x1 rib. Using MY, cast on 84 [90, 92, 104, 104, 108, 114, 120, 120, 134, 136] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 8 [8, 8, 10, 10, 10, 10, 12, 12, 12, 12] rows. Transfer sts to back bed. Using MT, K 1 row.

SINGLE BED MACHINES

Push 83 [89, 92, 104, 104, 107, 113, 119, 119, 134, 134] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 4 [4, 4, 5, 5, 5, 5, 6, 6, 6, 6] rows. Using MT-3, K 9 [9, 9, 11, 11, 11, 11, 13, 13, 13, 13] rows. Using MT-3, K 4 [4, 4, 5, 5, 5, 5, 6, 6, 6, 6] rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Inc 1 [1, 0, 0, 0, 1, 1, 1, 1, 0, 2] sts evenly. 84 [90, 92, 104, 104, 108, 114, 120, 120, 134, 136] sts.

ALL MACHINES

With P side facing, pick up 26 [28, 28, 28, 30, 32, 32, 34, 34, 36, 38] sts across back neck, 8 [8, 8, 10, 10, 10, 10, 12, 12, 12, 12] sts across top of sleeve, 1 st from top of front, 13 [15, 16, 20, 19, 19, 22,



22, 22, 27, 27] sts down right side of front neck, 14 [14, 14, 14, 14, 16, 16, 16, 18, 18] sts across front neck, 13 [15, 16, 20, 19, 19, 22, 22, 27, 27] sts up left side of front neck, 1 st from top of front and 8 [8, 8, 10, 10, 10, 10, 12, 12, 12, 12] sts across top of sleeve and place on to Ns. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions given on ball band.

MAKING UP

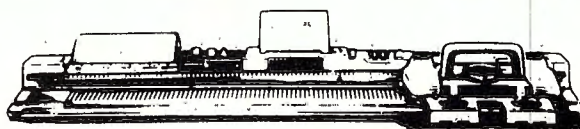
Join left back raglan and neckband seam. Join side and sleeve seams.

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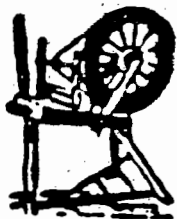
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417

SINGER SPECIAL

THE FASHION WORKSHOP — A NEW SHOPPING CONCEPT

The first branch of a completely new chain of creative home fashion stores — The Fashion Workshop opened in Yeovil, Somerset in August.

The company behind the new concept, SDL Limited the UK Distributors of Singer products, had been carefully planning the store's design over a long period after research into what the customer wanted. Following the very successful launch of the first store, plans are now in hand to roll out the concept nationwide.

Says David Howley SDL's Marketing Manager: "The Fashion Workshop concept is unique. It provides a comprehensive range of materials together with training if needed, to enable anyone to make fashion garments to the highest possible standards. In addition, although the new concept has been designed with the general public in mind, The Fashion Workshop will also provide a much needed service to professional dressmakers and knitters."

FASHION SHOWS

An integral part of The Fashion Workshop concept is regular fashion shows. Says David Howley "Our fashion shows are the best possible way to get across the vast potential of home produced fashion. The shows are compered by an expert, who gives practical advice on the making of the garments, comments on the materials, patterns used, and gives tips on current fashion trends. We hold the fashion show in or near to our store in the evening, and extend our opening hours so that our guests can purchase the patterns and materials for an outfit that has been shown, while the idea is fresh in their minds."

FASHION FOR ALL!

The Fashion Workshop is a delight to the fashion conscious, especially those who do not fit into the clothes manufacturers' idea of standard sizes. As *everything* needed to make up-to-the-minute fashion is available "off the shelf", *everyone* can keep in touch with the latest trends.

HELPFUL STAFF

The staff of The Fashion

Workshop have been specially chosen for their experience and expertise in sewing and knitting and receive regular training to keep them abreast of the latest techniques. Naturally the help and advice they give to the customers is all part of the excellent service that the stores provide.

LEARN FROM EXPERTS — ON THE SPOT!

The management of The Fashion Workshop are not content simply to sell their range of goods to experienced dressmakers and knitters. Their service includes help for people that would like to make their own fashions but either don't know how to, or perhaps need a refresher course. That is the reason why each store has its own training department known as The Fashion Workshop Learning Centre.

ANN LADBURY COURSES

ANN LADBURY has been specially commissioned to compile the learning centre's courses, and classes are taken by a specially appointed teacher. There are courses for both sewing and knitting where for an all inclusive fee, students are able to use the most modern machines and receive individual expert tuition as needed. At the end of the course everyone receives a diploma which is presented by Ann Ladbury on one of her regular visits to The Fashion Workshop branch.

SEWING CRAFT OPEN DAYS

A regular feature for all The Fashion Workshop's customers is the demonstration open days when Ann Ladbury is available to give advice and practical demonstrations on the finer points of sewing technique.

STYLE — QUALITY — VALUE

The emphasis within the store is one of style and quality. Everything on sale is carefully checked to ensure it represents the best possible value for money.

CREATIVE FASHION

The essence of The Fashion Workshop's unique offer is brought about by the buying team's determination to select exactly the right merchandise for the right season, to enable customers to be creative with fashion and achieve exactly the look that they want.

CO-ORDINATED FASHION ACCESSORIES

A large area is devoted to specially designed colour co-ordinated sections of merchandise. Each section has its

TYSON

KNITTING MACHINES

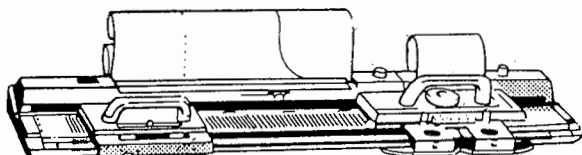
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KNITTING CLUBS WELCOME*

own exciting display of co-ordinating fashion accessories featuring belts, hats, gloves, and jewellery. This enables the customer to accessorise the outfit easily, on the spot, at the same time as purchasing the materials.

DEMONSTRATIONS

The core of any home fashion producer's workroom is the sewing or knitting machine. The selection on show at The Fashion Workshop is second to none. In permanent specially designed display and demonstration areas, customers can see the latest range of Singer ironing presses and sewing and knitting machines. The emphasis is on convenience and professionalism, with a minimum of four sewing and four knitting machines set up for immediate demonstration and comfortable seating for both demonstrator and customer.

FASHION FABRICS IN STOCK

A large area is devoted to a self contained fabric selector and pattern bar. There is a vast selection of fashion fabrics in stock. An essential feature of The Fashion Workshop concept is that this range is kept under continual review and changes with the seasons, always reflecting the current fashion trend.

WIDE RANGE OF HABERDASHERY & PATTERNS

The Coats Haberdashery Department includes a wide

range of sewing aids to complete any home fashion project. All the popular brands of patterns, New Look, Vogue, McCall's, Style, Burda, Simplicity and Butterick, literally thousands of them, are available from a custom built selector bar equipped with plenty of seating to allow customers to browse in comfort.

EXCLUSIVE DESIGNER FASHION KITS

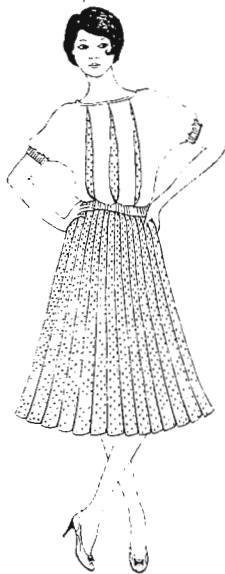
Exclusive to The Fashion Workshop is their range of designer fashion knitwear kits. Specially commissioned patterns with selected yarns are assembled in ready to take away pre-packs, giving the customer the confidence that the designer has matched the elements carefully together for perfect styling. Many of the specially selected kits have the advantage that they contain patterns for both hand and machine knitting.

A PLACE TO VISIT FOR IDEAS - REGULARLY!

The Fashion Workshop is a place to visit for ideas. A place where plans for a new outfit can be discussed with staff that understand the fashion business and can help with practical advice. The management encourage regular 'just looking' visits to see the ever changing range of merchandise. As each new branch opens everything will be aimed at making it the centre for creative fashion in the area.

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4118

DEAR ANNE...

Dear Anne

I would just like to pass on some encouragement, if I may, to all 'revived' machine knitters like myself. I have had a Knitmaster 323 since 1972 when my son was a baby and I made many pre-school garments for him.

Unfortunately I put my machine away when work and other pressures took priority. However, as I've said, I'm newly 'revived' and now ready to begin again. I've joined a local club and am really looking forward to a full and rewarding hobby again.

Many thanks for all the lovely standard gauge patterns in the August issue especially. Us old timers don't all own lace/ribbers goodies and I find I'm able to use most of the patterns.

Pauline Matthews
Harpenden, Hertfordshire

Dear Anne

I knit many things with people's (or club's) names on them which I create by hand selection as they are too long for punchcards. The problem is, how to eliminate the 'holes' on either side of the name. Normally one would wrap the yarn round the next needle, but I can't see how to achieve this with this method. Any ideas please.

Mrs L Reeve
Bowerchalke, Wiltshire

Dear Anne

I wonder, can you help me?
I have a problem life,
I am a full time worker,
A mother and a wife.
I also am a knitter,
(Nutter some would say),
I clearly need more hours
To elongate my day.
I try to ration out my day,

And do my housework first,
But my Brother in the corner,
Is much more fun than 'dust'.

(In fact I often wonder,
Why bother to dust at all,
'Cos when I'm knitting gaily,
A ton of dust will fall.)
My Brother has just celebrated,
His birthday, number one,
Oh how I enjoy him;
He gives me so much fun.
I'd like to stay at home and knit,
For hours and hours on end,
But I need my wages for the yarn,
To use on my best friend.
Is there anybody out there,
Who's had this problem too,
If so please write with good advice,
And tell me what to do.

Caroline Lang
Penicuik, Edinburgh

Dear Caroline we know full well,
The problems that you find,
Sometimes on MKM we feel,
To write the mag's a bind.
But if we didn't do our stuff,
And write away like mad,
There wouldn't be a mag at all
Nor poems from you, how sad!

Dear Anne

I was fascinated to learn in the last paragraph of Joan Lafferty's article in the August issue that she has a typewriter with a ribber attached. Perhaps she could explain the reason for this, as I don't know of any ribber which functions without its opposite bed.

Having given the matter much thought, I have come to the conclusion that she would be far better off if she removed the ribber and replaced it with a single bed machine. She could then have the carriage on the knitting machine coupled to the carriage of the typewriter, so that the movement of the typewriter carriage would cause the machine

to knit. She would, of course, have to plan the length of her sentences very carefully in order to shape the knitting. Perhaps cut and sew would be a solution here.

Should this suggestion have commercial possibilities, a suitable name for the combined machine would be needed. Might I suggest we incorporate part of Joan's surname, and call the device ITSALAFF.

Just to prove I read the adverts as well, I note that in the Passap one there is a stitch mentioned which is new to me - pintruck. No doubt this is intended for those like me who never have a pin handy when they need one.

Eileen Smith
Heworth, York

OK Eileen, we all make mistakes!
But at MKM we all enjoyed your flights of fancy they led to, and we're sure other readers will too.

Dear Anne

I have been a machine demonstrator in a large store for over a year now. In the early days we encountered one customer problem over and over again. The customers would bring in knitting machines which worked well for weeks and then would start jamming for no apparent reason. We would clean the machine with surgical spirit, oil it and all was fine for a few more months or weeks - depending on use.

The customers all swore they cleaned their machines, and one lady swore at me because of the recurring problem!

Then one bright day, light dawned, I asked a customer how she cleaned her machine. 'I spray it with silicone spray.'

I explained to her that silicone eventually builds up on the bed and causes jamming. The 'silicone problem' was soon eradicated by explaining to any customers who bought it not to spray it on to their beds, only the yarn. We also showed them how to clean old oil and dust or fluff off their beds and how to oil, using proper machine oil. We use surgical spirit to clean

the machines prior to oiling.

Please pass this message on to Lydia Spencely and all your readers as the Singer Special article in the September issue recommended spraying silicone spray on to beds instead of oil.

Mrs W D Bradley,
Luton

Dear Anne

The articles on the Duomatic have been most useful and informative. I should, however, like to comment on the 'Fine Yarns' piece in the April 1987 issue as I think it might prevent knitters from trying 2/30 industrial yarns. I use nothing but 2/30's yarn as I knit a lot of jacquard ski sweaters, but I can honestly say I have never experienced the looping difficulties as described by Joan Lafferty. I use an electric woolwinder and wear only synthetic jumpers so therefore I am puzzled. My stocking stitch garments always look beautiful and are popular with my buyers. I can only assume that Joan's own body electrics don't suit the 2/30's acrylics.

I do, though, appreciate the annoyance of different length-wound cones and this is how I deal with the problem. I either buy two cones of one colour from the shop, thus cutting out looping for those who experience it. (Don't forget, some shops will take back any leftovers if two cones is too much.) Or, I wind off two cones from the bought cone and use a timer to time the electric winder.

Gloria Baker
Benfleet, Essex

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The Woolleys



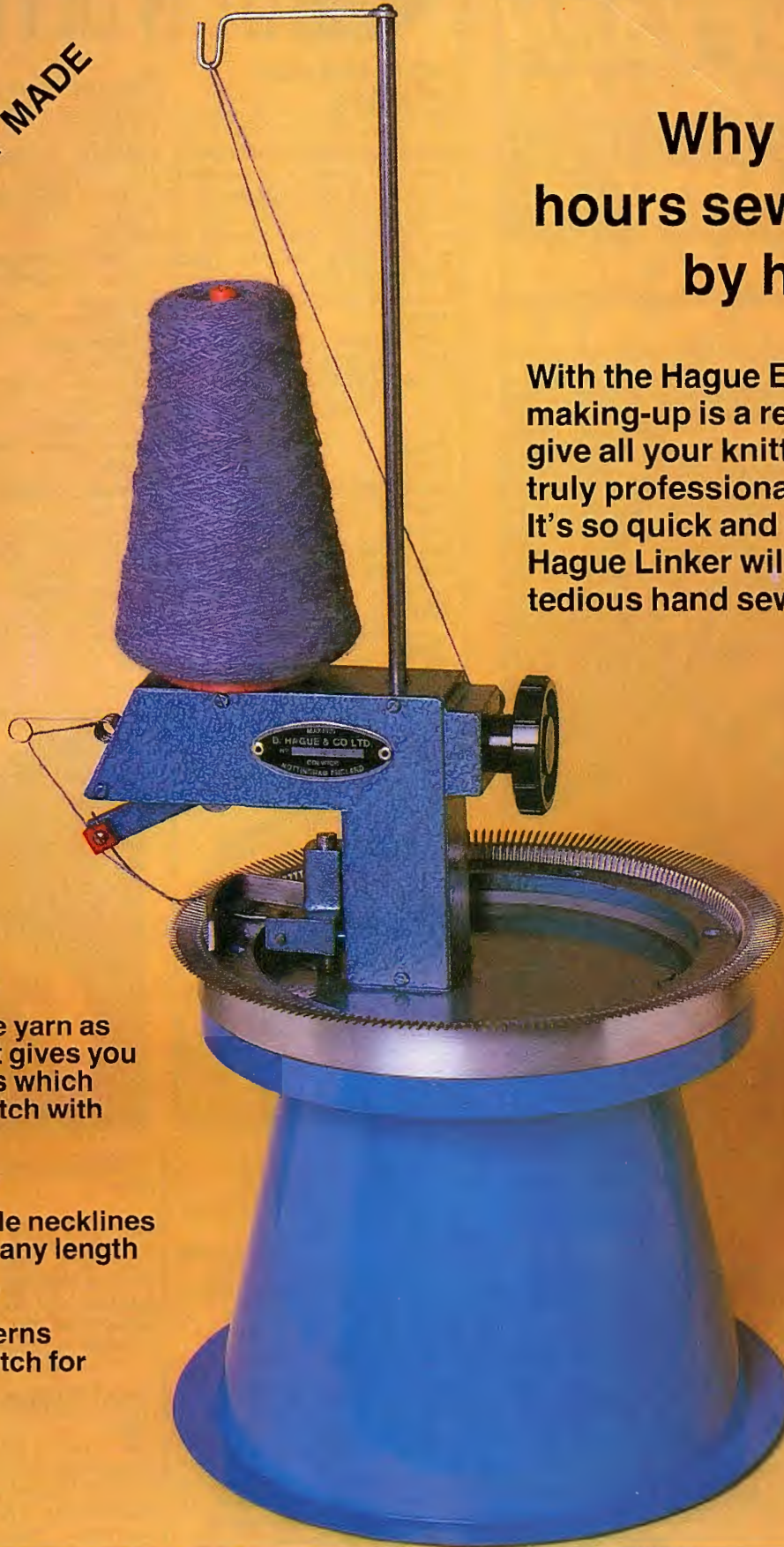
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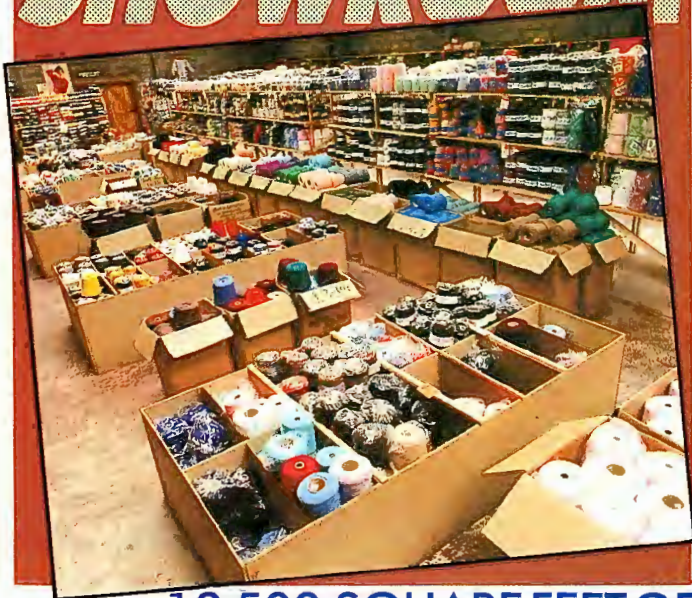
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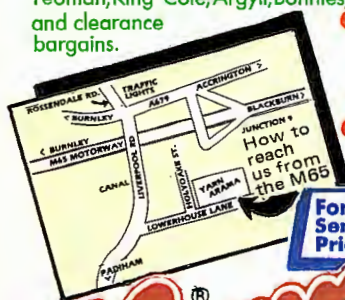
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CUT 'N' SEW

NOTE FOR NEW READERS

All garments which are shown under the heading of Cut-and-Sew are constructed by dressmaking methods using straight lengths of machine-knitted fabric cut, in most cases, with the aid of printed paper patterns. Basic instructions have already been printed in previous issues.

1986

April - Equipment, sorry sold out.

May - Knitting the fabric.

June - Dressmaking patterns.

July - Preparing fabric, cutting-out.

August - Stabilising knitted fabric.

September - Pattern markings.

October - Neatening seam edges.

November - Sewing the seams.

December - Finishing edges of clothes.

1987

January - Front edge facings.
February - Binding with fabric.
Tracksuit.

March - Quilted Patchwork, child's jacket.

April - Attaching collars. Dress.

May - Lined patch pockets. Blazer.

June - Multi-size skirt.

July - Wrap-top; shoulder pads.

August - Top and Shorts. Overlocking Machines.

September - Child's Dress. Gathering.

October - Fully lined dress.

November - Log-cabin patchwork cushion.

December - Tailored skirt.

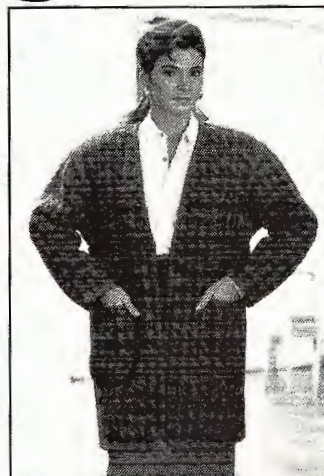
1988

January - Zipped, fur-fabric lined anorak.

Back issues are obtainable.

Alternatively, consult "Cut and Sew; Working with Machine-knitted Fabrics", Batsford, 1985, by Pam Turbett.

5 UNLINED COAT



This delightfully warm and comfortable, double-sided, unlined coat is rather reminiscent of the woven tapestry coats which are such an attraction in the weaving shops of Wales. This one, however, has been cut from fabric knitted in hardwearing Shetland yarn; the seams are made on the right side and then cunningly hidden beneath applied strips of woven braid. It is practically shower-proof (when it gets wet you just shake the drops off) and an added bonus is that it can eventually be thrown into the washing-machine on the wool wash programme, thus saving enormously on dry-cleaning bills!

dressmakers with some experience.

MACHINES

The fabric was knitted on a Passap Duomatic machine. The garment can be sewn on any sewing-machine; an overlocking machine is not necessary.

MATERIALS

Yarn

We used Bramwell's 2/8's Shetland which knits as 4 ply. Our size 12 required approx. 700g of each colour, Cobalt and Electric, but see "Knitting the Fabric" notes below ***. For shade card, and details of the mail order service, please write to Bramwells, Unit 5, Metcalfe Drive, Altham Lane, Altham, Lancs BB5 5TU.

PATTERN RATING

* Easy to knit. Easy to sew for



SILVER GAUGE READING

Medium yarn.

PATTERN

We used Vogue 9855, available in sizes 8-10-12 and 14-16-18 (patterns for skirt, shirt and pants are included). The coat is loose-fitting and has sleeves which are roomy at the armhole but narrow at wrist level; pockets are not given but are easily added. Alternatively, almost any simple collarless coat pattern which consists merely of a back, two fronts and two sleeves, could be used.

BRAID

For the size 12 coat, we used 9.2 m (10 1/8 yds) of a 3 cm (1 1/4 in) wide purchased woven acrylic braid. We were very fortunate in finding one which matched the Cobalt shetland exactly. If you have difficulty, try a contrasting shade, or perhaps buy extra yarn and knit your own braid. Polyester sewing thread to match the braid. We used Mölnlycke 100% polyester.

TENSION

We used tension dial setting 6 for the double bed Fair Isle fabric.

TO KNIT THE FABRIC

Machine setting

We used 170 needles front and 170 needles back to get the right width for the size 12 coat.

knitters notes —

Knit a tension square and calculate how many needles you will need to produce only 2.5 cm (1 in) more than the width required to cut the pattern pieces: the fabric is beautifully firm and flat, so no excess is needed. See the suggested layout in Fig. 1. The required width of fabric will vary according to the body size being cut: i.e. size 8 will require a lot less width than size 18.

If you are making up a large size, you may find that you cannot knit sufficient width; in this case, make the back and the sleeves in two halves with a seam down the middle, remembering to add seam allowances for this purpose; your knitting then has to be just wide enough for one front, or half the back, or half the sleeve: so you will have to knit a longer but narrower strip than that shown in Fig. 1.

Cast on over the required number of needles. Using MT, K sufficient length of fabric to enable you to cut the back, two fronts and two sleeves.

*** NOTE: Alternatively, you could save a fair amount of yarn by knitting the sleeves to shape, as far as the lower armhole point, and then cutting the fabric to

correspond with the pattern around the top of the sleeve.

PRE-WASHING

The yarn is well oiled so the fabric requires thorough washing. We put ours twice through the wool-wash programme in the washing-machine, with Dreft Automatic. When finished, spin dry, and complete drying flat if possible.

PRESSING

Press with steam, straightening where necessary. Pressing is not going to alter the fabric much in this case, but does improve it. Leave to cool and relax.

CUTTING OUT AND MARKING

1. Check the measurements of the paper pattern pieces against your own measurements and make any necessary alterations. Also, remove the hem allowances from back, fronts and sleeve ends.

2. Make a paper pattern for the pockets, because these are not included in the purchased pattern. Simply decide on the size of pocket you want and cut paper exactly to that size. To try it out, pin the paper pocket to the pattern for the coat front with the outer edge of the pocket lying exactly on the side seamline: then

hold it up against you and check in a mirror. Adjust if necessary.

3. Place pattern pieces 14, 15, 18 and the pocket pattern on the right side of the knit, as shown in Fig. 1, keeping the grainlines parallel with the selvages. (You will not be using pieces 16 or 17.) Make sure that you will be cutting a left and a right front, and a left and a right sleeve too! Take care to see that the knitted "hounds-tooth" pattern in the fabric will match accurately on the side seams, at the front opening edges and where the pockets lie on the coat fronts.

4. Pin pattern to knitted fabric, using glass-headed pins. Keep both paper and fabric absolutely flat.

5. Cut with sharp shears. Slide the shears along the table top, avoiding lifting the fabric.

Note: allow a little extra fabric (about 1.2 cm [1/2 in]) outside the cutting lines when cutting across the fabric, i.e. parallel with the rows, to allow for lengthwise contraction after cutting. Check some time after cutting and trim off this extra fabric if contraction has not occurred.

6. Mark all dots, notches, etc. with cloth-marking pen or pencil. Now abandon the paper pattern and its instructions! Instead follow the directions given below, in the order given.

1. Round-off, with scissors, the corners at lower left c.f. and at the

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lower corner of each pocket, nearest to c.f. Use a small bowl or saucer as a guide to help you to cut a good curve.

2. Bind the pockets: take just sufficient binding to go around three sides of each of the two pockets as shown in Fig. 2. Press this length in half lengthwise, taking care to keep the edges exactly together. Slot the edge of the pocket into the folded binding and pin securely (Fig. 3). Mitre the binding at the top corner and curve it carefully around the lower curved edge of the pocket. Check that the binding is neither too tight nor too loose, adjust if necessary, and then stitch. If you are fairly skilled you could machine straight on to the pinned binding, using a medium length straight-stitch and removing each pin as it comes up to the presser foot. If you are not so skilled, sew it by hand using prick-stitch and a matching thread, first on the r.s. and then again on the w.s. Having done this, you can then make it secure by machine-stitching over the hand stitching on the r.s. only.

3. Join the coat fronts to the coat back, at shoulder and side seams, taking the standard 1.5 cm (5/8 in) seam allowances but *make the seams on the right side of the fabric* i.e. place the two layers, w.s. tog., before stitching the seam. Press the seams open flat and then trim the seam allowances back to 6 mm (1/4 in).

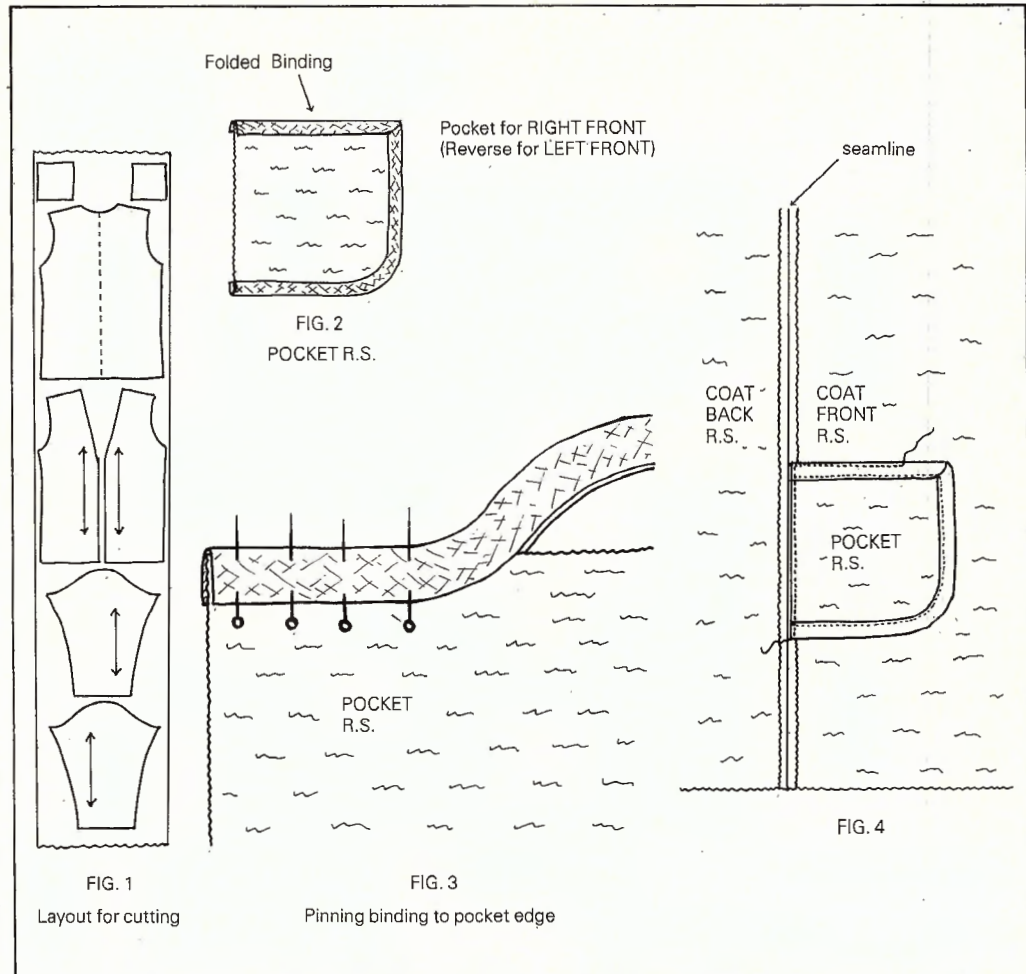
4. Pin the pockets in position, taking care to match the houndstooth pattern, and with the straight side edge of the pocket lined up exactly on the coat side seam. Top-stitch in place, stitching very close to the folded edge of the braid. (Fig. 4). Again, stitch by hand first if you are not very confident. Remember that unpicking on these fabrics is extremely difficult and time-consuming!

5. Cut sufficient braid to cover the shoulder seams; centre it exactly over the seamline, pin and top-stitch in place. Leave the ends of the braid unfinished and trim level with the fabric.

6. Insert the sleeves. There is no need to ease-stitch the sleeve tops first as they fit in very easily. Seam allowances must be on the r.s. again and pressed and trimmed as in para. 3.

7. Cut and apply braid to cover the armhole seams, as in para. 5, starting and finishing at the underarm point, leaving the unfinished ends of the braid barely meeting there.

8. Apply braid to cover each arm and side seam, as in para. 5, in a continuous strip from wrist to hem, covering the ends of the braid where they meet under the arm, and also the raw edge of the pocket, en route. This can be a bit tricky when you get near the narrow part of the sleeve. Work with the sleeve inside out, sewing inside the "tunnel" as far as you can from one end; stop, remove the work from the machine, and



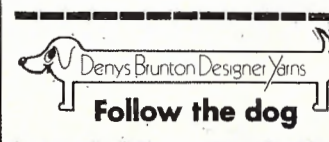
then start stitching again from the other end until the stitching meets.

9. Fold the remaining braid in half lengthwise and press firmly. Make a line of small running stitches across the width of the braid, 6 mm (1/4 in) from the cut end and fasten it off securely; this ensures that the braid cannot stretch out when the cut end is folded under.

10. Turn the cut end of the braid under along the line of running stitches and hand sew it to the c.b. of the neck, enclosing the raw edge of the coat. Pin the binding in position all around the coat edge, just as you did when binding the pockets, but this time you are making a complete circle. When you arrive back at the c.b. neck, try the coat on and check the result before cutting off the remaining braid - you might have got it too loose or too tight; adjust if necessary. When you are satisfied that the braid is correctly pinned in place, stitch in place as in para. 2.

11. Try on the coat again and check the sleeve length; shorten if necessary. Bind the sleeve ends in the same way as the coat edge in para. 10.

12. Wear with great satisfaction!



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TALKING POINT

WORKING FROM HOME AND AVOIDING PARANOIA

When you first start to knit for other people it's great. Everyone tells you how clever you are, admires your skill, your speed, and your ability to manage a home as well as making money. However somebody may inadvertently then drop a bombshell right in your lap.

BOOKS AND OTHER BORING THINGS

Picture yourself reading an article in a magazine, or listening to a talk on the radio, which includes a small item about women's entitlements and pensions. You may miss a bit, or it puzzles you, so you telephone the local branch of the Department of Health and Social Security. If you ask for "General Enquiries" you will probably find that there isn't such an office, and that you will have to detail your enquiry in order to be

put through to the proper department, where you will tell your tale all over again. Since it no doubt deals with working from home, the young lady will have to go and ask someone with more experience, probably the manager of the department.

Since your little enquiry has now been developed into quite an important question, it is difficult to make it sound hypothetical. You find yourself mentioning that you work from home, and you were wondering... The manager, while being helpful, is suddenly very interested in your working from home and instead of your asking him questions, you are answering his. He may want to know how long you have been working from home, and, in particular, he may want to know whether you are making National Insurance contributions.

You were doubtless aware that you might become liable for Income Tax payments, but while you are just making a little cash for yourself, it probably would not occur to you that you are obliged to make National Insurance contributions. Indeed as a

self-employed person you could well argue that there is no benefit in it for you. Certainly, if there is no work coming in, you cannot claim unemployment benefit. However, should you be unable to work through illness for a certain amount of time, you would be able to claim sickness benefit. Also, provided that your total contributions, from the time that you first began work (say, from school, college etc) come within the specified number, you might be entitled to some type of retirement pension in due course.

Once you realise that you will be working from home, it is wisest to regard yourself as a self-employed person. Either phone, or better still, visit the local National Insurance office and tell them exactly what you are doing or propose to do. They will usually be extremely helpful and will explain to you how much you may earn before you need to consider Insurance contributions, since there is a lower limit. In the first year it is very difficult to know how much you will be earning, but in this case you can have a card, and should the annual income fall below the stated lower limit, your contributions for that year may well be waived. The limit may alter from year to year, which gives you another reason for making enquiries before you start.

This may appear an awful hassle, bringing officialdom to breathe down your neck, but in reality it isn't like that at all. After your first enquiry it will all be left to your discretion. If you need to buy stamps (which may be done by standing order) you will find it painless and know you are doing the right thing. This is far better than finding out later that you are breaking the law and are liable for months of stamps in arrears. Surprisingly, it also helps to make you feel professional and should you be unfortunate enough to have a spell in hospital, the small cheque you receive on your return home will not be unwelcome.

Once you realise that your cosy little business is becoming rather official, for buying insurance stamps makes for a bit of "paper work", you will need to keep "books". Keeping books is boring, time-consuming and makes some of us wonder if it's really worthwhile becoming professional.

Even if you are high-powered enough to employ an accountant, you will still need to have some sort of method in your paper work. The best way is to keep it to the minimum and to keep it all in one place.

Presuming that you have work coming in at a steady pace, your number one priority should be an order book. This can be a simple exercise book (but hopefully this

will get too much use to be serviceable and soon be discarded for a larger hard-backed book). You will then need to draw vertical lines to suit the columns you might wish to make. For example, the first column could take the "job number" the second, the date of the order; the third, the type of order - sweater etc with enough description to quickly identify it; the fourth, the date to finish by and then, maybe a column for the fee. What you list will depend upon the type of work you do. Remember, the less detail, the faster you will be.

You will definitely need an account book. There are many different kinds of books for this purpose, with cash columns neatly printed in for you but, to start with, an ordinary lined exercise book will do. Keep the left side for outgoings and the right for income and really try to make a note of everything. Your accountant will bless you in time to come if you do this, or, if you keep the accounts yourself, at the end of the year you will be pleased that you noted everything down. You will doubtless have to buy buttons, zip fasteners, linings, knitting needles etc. When you do; always ask for a receipt and keep these in a box somewhere - no, this isn't paranoia, it's avoiding paranoia by providing your proof that you are being business like. Do not worry about asking for receipts, you are a professional, and people will expect professionals to need receipts. Nobody will ever complain.

Sometimes working from home involves using postal facilities. If this is only occasional, then the stamps etc might come under the heading of sundries in your account book. However, if you use the mail often for your work, it is advisable to keep a separate "post book". This could be yet another exercise book, with a column for the date on the left hand side of the page and the remainder of the line by each date containing how posted (first class, registered etc) and the cost. Postage can count as an item to be set against income tax in certain circumstances, therefore full details must be kept. Various ways of receipting packages and insuring them are available and the post office staff will be very helpful in suggesting the best possible way for you to despatch your work, bearing in mind speed, value etc. If your work is really valuable, or if the prospect of having to make it again (should it get lost) is more than you can bear, it is worth adding a registration fee. You would still have to make the item again, in the case of loss, but you would receive adequate compensation. Do note that recorded delivery

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does not carry *extra* compensation in the case of loss. These details change from time to time so enquire before sending your mail.

When each piece of work is completed, no matter how well you know your client, you must include some type of invoice. If you are just starting out in the business you may just want to buy one of the pre-printed invoice books available at most stationers. These are suitable for carbon copies and you can write in the job number, the customer's name, the details of the item made and your charge. Enclose the top copy with the garment in its plastic bag if the whole thing embarrasses you then, when it has been paid you can write "paid" on the copy sheet and mark "paid" in your order book. It may help you to note on the copy sheet any other detail of the job that you need to remember (and that you don't necessarily want your client to know), such as how long the work took and how much the buttons cost – even perhaps that you hope you never have to make another garment like this one again!

That is probably the sum total that you will need at the beginning – an order book, accounts book, invoice book, box for receipts and

a post book, plus an arrangement for paying national insurance contributions when you become more successful.

INCOME TAX REARS ITS UGLY HEAD

Whole books might be written on this subject and nobody wants to pay tax. However, be assured that if you don't make a declaration, it will catch up with you somewhere along the way and you later on may regret not doing something about it. Even if you are paying tax, you may have the feeling that somewhere out there the tax man is out to get you. Rest assured, if you are honest and have nothing to hide, it all balances out in the end. A word of warning may be in order to those who hope to get away with evasion. It can come as a nasty shock to have to pay tax arrears, and additionally, you will never again be free of suspicion if it is suspected that you have not been paying your dues. That is really asking for trouble.

As a self-employed person it will be hard to assess your possible earnings for your first year, and the tax office will allow for this. During the first year you may not pay anything but it sometimes happens that a possible assessment of earnings may be made in your second year,

based on the first year's income. You may feel pleased that the tax office has such a good opinion of your earning ability or you may be horrified to think that somebody imagines that you could ever earn what is suggested.

If you have an accountant, simply pass everything over to him/her, since that is what you are paying for. Accountants deal with this kind of work all the time and you will find it money well spent. If you do not have an accountant, do not despair, tax affairs do sort themselves out in the end. Read all the small print, since you may be able to claim against what you consider to be a high demand, provided you do so in good time, and if you aren't sure, go along to the office and ask for help.

Enquire whether you can be taxed in your own right, if you feel that simply adding your income to your partners on the tax return doesn't show a true picture. Remember, by far the easiest way to carry on your business is to let everyone of importance know what you are doing. Treat these people as your friends and obtain as much help and information as you possibly can, then you can get back to your knitting with peace of mind. You will be able to claim various things as outgoing expenses against

your income (an accountant is invaluable here) making sure that you have a full list of such items, but should you think of claiming workspace, heating, lighting etc, you might find that using your house as a place of business brings headaches of a different kind, namely that your rates may go up. Even this aspect could alter if and when the "poll tax" arrives, but if you claim for workspace, you may be subject to capital gains tax when selling your house!

If you still intend to remain in business after all these hazards have been pointed out, it might be a good idea to have some printed stationery made as soon as you become well-established. This can be obtained almost anywhere, so shop around, small stationers may be able to offer a neat package to include a special logo, and why not try a local hospital? Some large hospitals run printing presses to encourage long term patients in occupational therapy, so that you too can gain from this opportunity.

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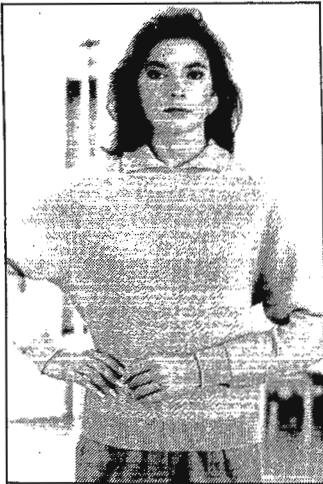
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6 WOMAN'S SLIP STITCH SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without ribber. We used a Brother 881.

MATERIALS

Brockwell's Botany Mercerised Wool 4 ply.
2 [2, 2] x 450g cones in Shade 1 (MY).

Botany Mercerised Wool is 67% Wool and 33% Cotton. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Brockwell Wools, S & J Andrews (WY) Ltd., Stansfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3L2.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 102 [107, 112] cm, 40 [42, 44] in.
Actual size 111 [115, 122] cm, 43¾ [45¼, 48] in.
Length to back neck 60 [62, 64] cm, 23½ [24½, 25¼] in.
Sleeve seam 47.5 [48, 49] cm, 18¾ [19, 19¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32.5 stitches and 50 rows to 10 cm, 4 in measured over slip/skip stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

PATTERN NOTES

Punch card as shown before starting to knit. We used Brother punchcard 6 from the KH 881 basic pack and reproduce it courtesy of Jones and Brother.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 91 [95, 100] Ns at left and right of centre 0 to WP. 182 [190, 200] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 28 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER
Push 91 [94, 100] Ns at left and right of centre 0 to WP. 182 [188, 200] Ns.

* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left.

Set RC at 000. Using MT-2 and MY, K 57 rows. Push Ns from NWP to WP, and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *

2ND SIZE

Inc 1 st at each end.

ALL SIZES

182 [190, 200] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in slip/skip st patt. K 129 [135, 139] rows. RC shows 130 [136, 140] and work measures 32 [33, 34] cm, 12½ [13, 13½] in.

SHAPE RAGLAN ARMHOLES

Cast off 3 sts at beg of next 2 rows. K 1 row **

Dec 1 st at each end of next and every foll 3rd row until 128 [144, 162] sts rem, then on every foll alt row until 62 sts rem. K 1 row. Cast off.

FRONT

Work as for back to **

Dec 1 st at each end of next and every foll 3rd row until 128 [144, 162] sts rem, then on every foll alt row until 88 sts rem. K 1 row.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 26 [28, 28] sts. Using nylon cord, K 31 [30, 30] sts at left by hand taking Ns down to NWP and cont

on rem sts for first side. Cont to dec at raglan edge on every alt row from previous dec, and at the same time, K 1 row. Dec 1 st at neck edge of every row until 18 [20, 20] sts rem, then on every foll alt row until 2 sts rem. K 1 row. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in slip/skip st. Finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 37 [37, 38] Ns at left and right of centre 0 to WP. 74 [74, 76] Ns. Work as for back from * to *

MACHINES WITHOUT RIBBER
Push 37 Ns at left and right of centre 0 to WP. 74 Ns. Work as for back from * to *

3RD SIZE

Inc 1 st at each end.

ALL SIZES

74 [74, 76] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in slip/skip st patt. Shape sides by inc 1 st at each end of every 5th row until there are 156 [156, 158] sts. K 2 [4, 10] rows. RC shows 208 [210, 216] and work measures 47.5 [48, 49] cm, 18¾ [19, 19¼] in.

SHAPE RAGLAN TOP

Cast off 3 sts at beg of next 2 rows. K 1 row. Dec 1 st at each end of next and every foll 3rd row until 130 [122, 116] sts rem, then on every foll alt row until 22 sts rem. K 1 row. Cast off.

COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 192

sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 50 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 191 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 101 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

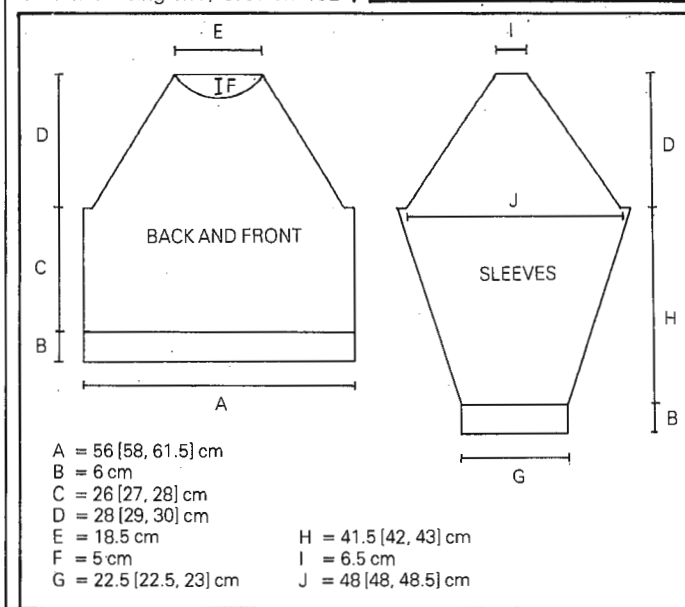
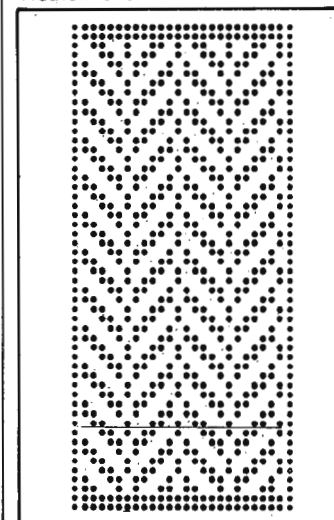
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join raglan, side and sleeve seams. Pin collar into position with ends at centre front.

Unravelling WY as required, backstitch through open loops of last row worked in MY.

MACHINES WITHOUT RIBBER
Neaten ends of collar.



6



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SPOTLIGHT ON F. W. BRAMWELL

In July 1965 Neville Bramwell and Tom Hosker started running their own business from the front room in Neville's home. Last August the company moved into their new purpose-built warehouse – all 30,000 square feet of it – which holds over a million cones of yarn. The name of the company will be familiar to all machine knitters – F. W. Bramwell – but what won't be so well known is the background to this well-deserved success story.

STARTING OUT

By the time they started their own business both Neville and Tom had been in charge of running mills and had a lot of experience in the textile trade – spinning, weaving, dyeing, doubling (that's folding the yarn). They were also agents for several yarn companies who gave them sole distribution rights to supply these yarns to companies making knitwear all over the country.

They soon grew out of Neville's front room. Finding a warehouse where they could store the yarn before dispatching it to the manufacturers became an essential priority. A building which had been the Co-op shop in Blackburn became vacant and in 1966 they moved in. This gave them 3,000 square feet to house the yarn.

CHANGE OF DIRECTION

In the early seventies someone well-known in the knitting machine world, Mary Weaver, came into their lives. She rang Neville and asked him about his 'industrial' yarns. He told her about them and she asked if she could have two cones of each of the main colours. This was obviously a rather small order in comparison with their usual industrial orders – but it was dispatched by the company just the same.

A short while later Mary rang them again and, after saying that she'd found the yarn first rate, ordered four cones of each colour. Tom and Neville became intrigued with the idea of someone down in Kent using their yarns on a domestic machine and so went to visit their new customer. That was how they began their highly successful business of supplying yarn direct to the home knitter, rather than to manufacturers.

It's fitting that Mary Weaver was invited to unveil the plaque which officially opened the new warehouse.

RUNNING OUT OF SPACE

Increased business meant that the space hunt was on again.



Their next move, in 1977, was to a former doubling mill at Clitheroe. The 5,000 square feet on each of the three floors seemed luxurious. 'We thought at the time we'd never fill it,' admits Neville. 'But eight years later we were running out of space yet again. And being on three floors was far from convenient, apart from anything else it made it difficult to find things.' That was when they decided to go ahead and invest in their own purpose-built warehouse.

With experience gained over the years Neville and Tom knew just what they wanted. They worked closely with the architect and the result of this collaboration is a building which fulfils its purpose perfectly and looks good as well. It also has a contingency feature – Neville explains, 'We may run out of space again in the future, but if we do, we won't have to move. If we want another 15,000 to 18,000 square feet we can add it on. Our new warehouse was specially designed with that in mind.'

WORKING IN THEIR NEW HOME

The warehouse is situated in a new industrial estate at Altham, near Accrington in Lancashire. It's a pleasant setting outside and, according to Neville, an excellent one inside. 'It's Utopia for the warehouse staff.'

All the internal fittings have been designed to make storing and handling the yarn as easy and convenient for the staff as possible. To achieve this a lot of thought has gone into designing some extremely clever and ingenious equipment. Neville

described some of this, but said he would rather the details didn't appear in print.

Understandably – production has gone up by over 100 percent in the new warehouse. He obviously doesn't want his competitors to know all the secrets of the firm's success!

The whole stock is computerised which means their delivery all over the country to their stockists is prompt and efficient. They also export to eleven countries overseas.

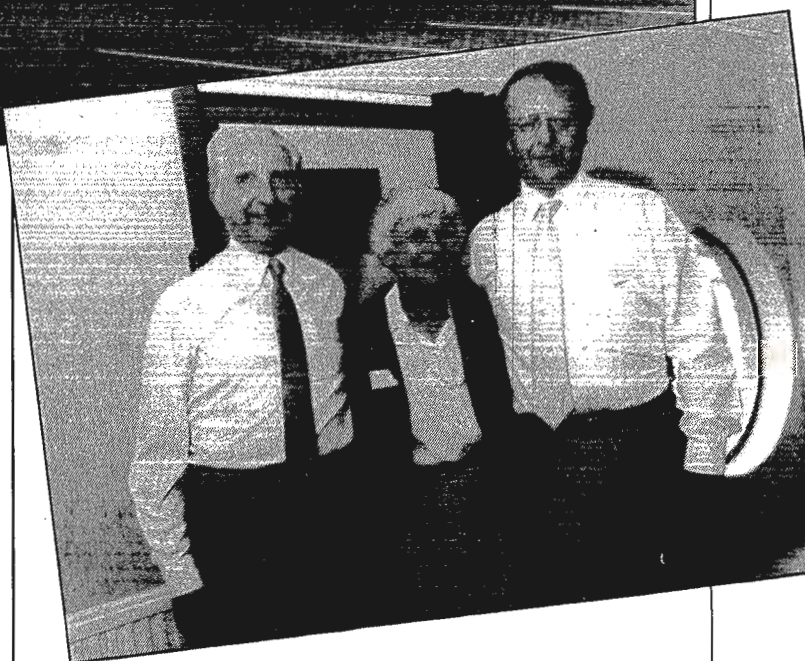
A FAMILY FIRM

Even though they've grown into such a large company – Bramwell's still is, in essence, a family firm. Their employees are individuals, not just workers, and continuity is important. For instance John Grycuk, who was responsible for the changeover to the new premises, joined the firm 21 years ago.

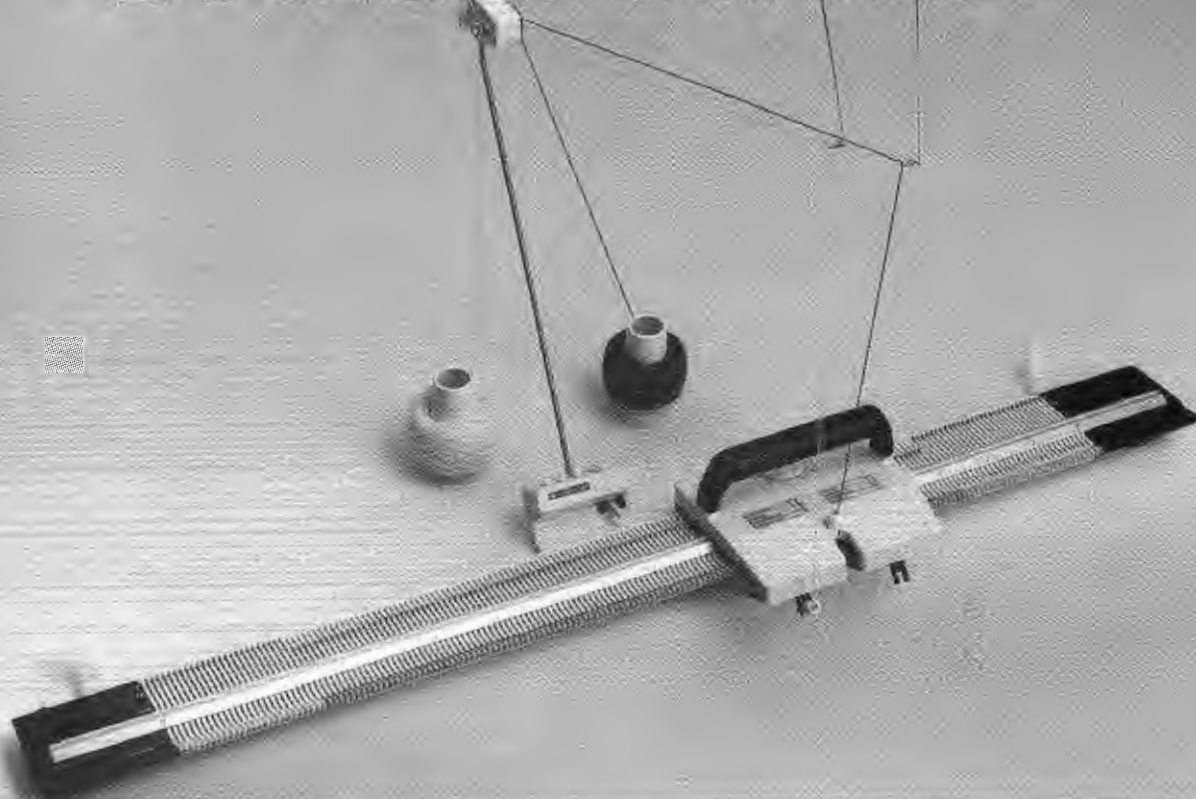
Tony, Peter and Alison – Neville's three children – also work for the company but, as Neville points out, they didn't just step into readymade jobs the minute they left school but learnt to stand on their own feet first in the outside world.

Tony, the eldest, who is now sales manager worked for the county council. Peter was a civil servant before he became their factory manager. Alison, who now works in the sales office, trained to be a ballet dancer and teacher. They weren't pressurised to join the firm, but all joined it because they wanted to, and they obviously enjoy their work.

So, next time you visit your local Bramwell stockist for yarn and patterns, remember there's a 'family' of people operating from their new home in Altham all doing their utmost to ensure that you, the customer, gets the best possible service.



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The SWISSKNITTER is a new, robust single bed machine that's simplicity itself to use. It's light and portable with 179 needles and will clamp on to almost any household table or knitting machine stand. There are two yarn guides on the tension mast and an automatic, three digit row counter for easy knitting.

The SWISSKNITTER will knit stocking stitch and tuck stitch, lace and intarsia patterns, slip stitch and Fair Isle. It even knits double rows – that's two rows knitted in two colours at the same time!

There's a detailed manual and audio instruction tape for new knitters, together with accessories and starter patterns for this versatile standard gauge machine. No tuition is necessary,

You'll find the manual and tape are easy to follow.

As the SWISSKNITTER is one of the popular standard gauge machines, it will knit yarns up to a four ply thickness with ease. Bramwell's coned range is ideal! The machine has a two colour changer for pattern knitting and the two extra feeding eyelets give extra patterning potential for four colour work.

The pattern selector is operated at a touch and increases the scope of the machine to include one or two colour tuck stitches, weaving and intarsia patterns, picot and crochet-type edges, Fair Isle and holding position shaping.

It's a super little machine, ideal for beginners and good value at around £150. You should find it at your local Bramwell stockist, but if you'd like more information, just drop a line to F W Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU. It's another winner from Bramwell!

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TALKING TOYOTA

There was a time when all I wanted for Christmas was a few weeks with thirty-six hour days in them - now I would like to update that request, forty-eight hour days would be most welcome.

STARTING INTARSIA WORK

When my machine came, all those months ago, one of the items I unpacked was an intarsia carriage. I knew what it was for, and put it carefully away into the back of the cupboard, thinking I would tackle that when I was conversant with the workings of the machine. It has taken me all that time to decide that I could cope with it. Not only that, it might have stayed in the cupboard even longer had I not felt the urge to get down to some picture knitting. With so many things made automatic by the machine, it is a temptation to take things easy and just keep turning out those articles that are quickly made and acceptable. But that isn't very creative. If you're like me, an occasional "gosh isn't that unusual/terrific/beautiful" can do wonders for the ego, and doing something different can be vital every so often.

The instructions for operating the intarsia carriage are quite small and come as a leaflet packed within the carriage box. Mine (and maybe yours too) have English and Spanish versions which can be a bit confusing at first, and it makes sense to read it through slowly to start with. Then take a second reading, whilst underlining the English instructions in a contrast colour (unless you are Spanish, that is).

My first lessons on the machine were fraught with silly things I did wrong, often from not reading the instructions properly. Now I have learned my lesson and give myself plenty of time to read everything first, then to read them over again while I look at the carriage and understand every detail. It is so frustrating to have to keep referring to the most basic instructions when you are right in the middle of what might be a vital part of the knitting. Having read it all and understood as best I could, without actually operating the working parts, I chose some easy 4 ply yarns for a test piece and set the machine ready. Being as ready as that made me think of all the other things I needed to do before I started, such as a few phone calls, another cup of coffee etc. These are my standbys for not getting on with it, it must be the Prima Donna in me that makes me feel so nervous of doing

something new on the machine, but it passes and it always ends with a wonderful sigh of relief as the new task turns out to be quite simple.

Intarsia knitting is probably easier to understand if you have ever done any picture knitting by hand. You appreciate the results much more because, although it takes a bit longer to do machine intarsia knitting than plain machine knitting, it is far quicker than it could ever be by hand, and the yarns do not snarl so much. This type of colour knitting is used where you require patches of colour that are not in regular patterns and/or you want to eliminate loops at the wrong side of the work. You will follow a chart to produce the pattern using a separate ball of yarn for each piece of colour, no matter how small, and, as in hand knitting, the yarns have to be twisted where they join to avoid leaving holes.

The yarns are not run through the tension unit but are placed on the operational side of the machine (at your feet). You will need to select the yarns according to your chart, and lay them across the open needles. The work of the carriage is to knit the yarns into the needles and open them again ready for the next lengths of yarn you select. In this way you can use plenty of colours and make a picture as wide as you like.

Do not try to be too ambitious to start with. The sample that is given for you to test on is adequate as a first example and to help you become accustomed to the method. As for me, I did just that, following the instructions minutely.

I cast on 60 stitches with 4 ply yarn and, using tension 7, worked 12 rows. Then I removed the yarn from the tension unit and yarn feeder so that I could remove the main carriage from the needlebed. After that it was simple to put the intarsia carriage in place. I set the dial to tension 7 since that was the tension I had used for the stocking stitch previously. Instructions tell you to "hang two weights on both sides" but I guess they mean "hang one weight at each side" because that is what the illustration shows and that amount of weight is sufficient.

Holding my breath I moved the carriage SLOWLY to the other side and to my delight all went well. The needles moved gently from B position to D position - all the latches were open and the stitches were behind those open latches. That is what the carriage is for - you choose the picture and

the colours, place them in the correct order and the carriage will turn them into a work of art.

There are a few other little things to take note of, one of the first being to prevent the yarn from rising up on the needles by pulling the yarn end slightly to start with. This would be the function of the tension guide unit if you were using the main bed and the main carriage in the usual knitting mode. When you get around to working one of the charts provided, you will be knitting more than one colour and you will have one or two things on your mind at the same time. At first you will need to keep referring to the diagrams to make sure that you are "running" the yarns in the correct direction as shown, but this will become natural after the first few rows. Also it is very important to learn how to "wrap" the yarn under the needles to avoid holes; this too becomes second nature after a while. Before knitting the row, check to make sure that all the latches are open and that the yarn is lying on open needle hooks.

Your working method should be to check for open latches, lay the

yarns over the needles in the correct direction for the next movement of the carriage, twisting where they join and then, holding any loose yarn ends to keep the yarn from rising, take a last quick look to check that latches are open before moving the carriage SLOWLY across. This sounds a bit long-winded written down but, take it from me, it's much slower to write it down, or read about it than it is to operate. It becomes so automatic that after a few rows you will hardly need to take your eyes off the chart.

USING THE NEW SKILL

Since the intarsia carriage enables you to make pictures of various sizes, there shouldn't really be any question of where to use the ability. Indeed, some hand knitters have come to machine knitting simply to be able to work at picture knitting, but very much faster. These are generally talented people who create their own pictures and the knitting is just another form of medium.

If you want to start in a small way, you could work a child's garment in the usual machine knit

way and add a motif to the front, placing it just where you fancy. As for charts, there are numerous books and patterns available.

"Intarsia Designs" by Val Skinner has an excellent range for all the family, and later on, if you want to try something original you could try drawing your own charts. Be prepared for some rather stretched out results though, unless you elongate the design to allow for the fact that the stitches aren't square. You can even buy special graph paper now that takes that problem away. When you draw your own motifs don't forget to reverse everything from right to left and vice versa, especially any writing, or that will be reversed in the knitting.

Once you have had a go using standard 4 ply yarns, as well as experimenting with colours, try working with differently textured yarns. You can make the picture look completely different by using, say, a loopy yarn for trees or leaves, lurex threaded yarns to add glitter to flowers etc. Even if the motifs are supplied by somebody else, you will be bringing your own unique touch to the work if you add a little

originality. One of the extra benefits of intarsia is that the carriage is not knitting the yarn automatically, so you can place almost any yarn of the correct thickness over the needles and it will work in.

To your question "Don't the yarns get tangled up?" the answer is yes and it will become a real pain if you do not take the trouble to re-align them after every row. It is worth the few moments it takes to unwind them before starting the next row, for your peace of mind. There is a gadget on the market that I believe takes care of this. If I decide to do a lot of intarsia I might just get one of those.

Do a lot of intarsia? Well, what shall I knit? A full-size reproduction of the Mona Lisa? See what I mean, don't we all need a forty-eight hour day?

Shelagh Hollingworth



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7 WOVEN JACKET



PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

Sirdar Country Style 4-ply.
7 [7, 8, 8, 9, 9] x 50g balls in Black (MC).
Sirdar Mosaic.
1 [1, 1, 2, 2, 2] x 50g balls in Graffiti 811 (A).
1 [1, 1, 2, 2, 2] x 50g balls in Harbour Lights 810 (B).
1 [1, 1, 2, 2, 2] x 50g balls in Honeycomb 809 (C).
50 cm, 20" open-end zip fastener.

Country Style 4 ply is 45% Acrylic, 40% Bri-Nylon, 15% Wool. Mosaic is 60% Acrylic, 16% Nylon, 12% Mohair, 12% Wool. If you have difficulty obtaining these yarns and would like a list of your local stockists, please write to Sirdar plc, Flanshaw Lane, Alverthorpe, Wakefield WF2 9ND.

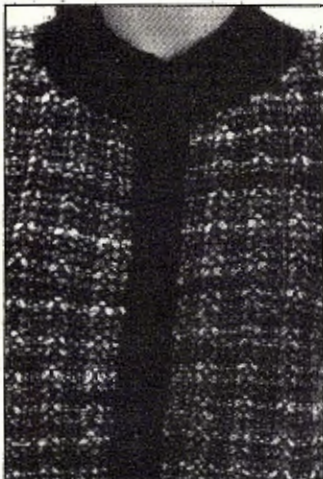
SILVER GAUGE READING

Country Style 4 ply is medium yarn, Mosaic is heavy yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 98 [106, 111, 115, 120, 125] cm, 38½ [41¼, 43¾, 45¼, 47¼, 49¼] in.
Length to shoulder 64.5 cm, 25½ in.
Sleeve seam 46 [48, 48, 50, 50, 52] cm, 18 [19, 19, 19¾, 19¾, 20½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.



TENSION

26 stitches and 42 rows to 10 cm, 4 in measured over weaving pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

PATTERN NOTES

Punch card as shown before starting to knit noting that only one row is required for knitting. (We've shown several for clarity.)

WEAVING PATTERN

With MC in feeder 1/A, weave 2 rows with A.

* Using MC only, K 1 row (st st). Using single transfer tool, pick up woven loops and place on to Ns marked with X on punchcard chart. K 1 row (st st) *.

With MC in feeder 1/A, weave 2 rows with B.

Rep from * to *.

With MC in feeder 1/A, weave 2 rows with C.

Rep from * to *.

These 12 rows form pattern.

BACK

Push 65 [70, 73, 76, 79, 82] Ns at left and 66 [70, 73, 76, 79, 82] Ns at right of centre 0 to WP. 131 [140, 146, 152, 158, 164] Ns.

* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left.

Set RC at 000. Using MT-2 and MC, K 30 rows. Using MT+1, K 1 row. Using MT-2, K 30 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST SIZE

Dec 1 st at right edge.

ALL SIZES

130 [140, 146, 152, 158, 164] sts. Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on pattern row. Set carriage for patt. K 1 row. Cont in weaving patt, K 130 rows. RC shows 132 and work measures 39 cm, 15¼ in.

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows. 110 [120, 126, 132, 138, 144] sts. K 88 rows.

SHAPE NECK

Using a length of MC, cast off centre 20 sts. Using nylon cord, K 45 [50, 53, 56, 59, 62] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and foll 3 alt rows. 25 [30, 33, 36, 39, 42] sts.

SHAPE SHOULDER

Cast off 8 [10, 11, 12, 13, 14] sts at beg of next and foll alt row, K 1 row. Cast off rem 9 [10, 11, 12, 13, 14] sts. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side reversing shapings.

LEFT FRONT

Push Ns 5 to 66 [5 to 69, 4 to 74, 4

to 77, 4 to 80, 4 to 83] inclusive at right of centre 0 to WP. 62 [65, 71, 74, 77, 80] Ns. Work as for back from * to *.

1ST SIZE

Dec 1 st at right edge.

2ND SIZE

Inc 1 st at right edge.

3RD, 4TH, 5TH AND 6TH SIZES
Dec 1 st at each end.

ALL SIZES

61 [66, 69, 72, 75, 78] sts.

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on pattern row. Set carriage for patt. K 1 row. Cont in weaving patt, K 130 rows. RC shows 132 and work measures 39 cm, 15¼ in.

SHAPE ARMHOLE

Cast off 10 sts at beg of next row 51 [56, 59, 62, 65, 68] sts. K 64 rows.

SHAPE NECK

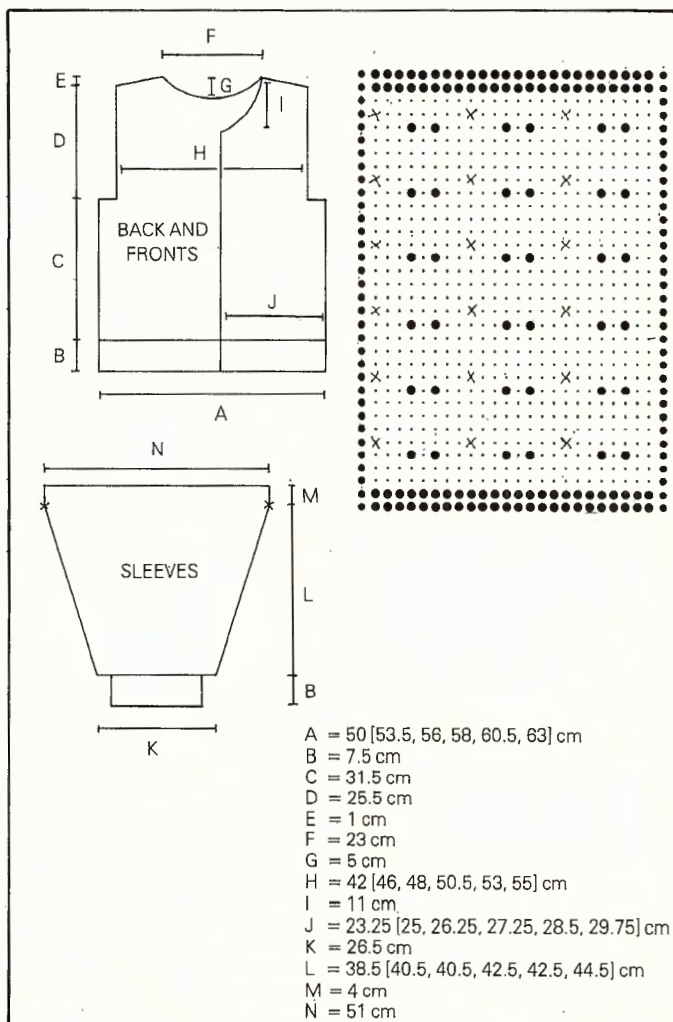
Cast off 5 sts at beg of next and foll alt row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 5 alt rows 25 [30, 33, 36, 39, 42] sts. K 20 rows.

SHAPE SHOULDER

Cast off 8 [10, 11, 12, 13, 14] sts at beg of next and foll alt row, K 1 row. Cast off rem 9 [10, 11, 12, 13, 14] sts.

RIGHT FRONT

Work as for left front reversing shapings by reading left for right and right for left.



SLEEVES

Push 35 Ns at left and right of centre 0 to WP. 70 Ns. Using MT and WY cast on and K a few rows ending with carriage at left. Insert punchcard and lock on pattern row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Cont in weaving patt K 5 [10, 10, 10, 10, 10] rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 134 sts. K 1 [4, 4, 12, 12, 20] rows. RC shows 163 [171, 171, 179, 179, 187] and work measures 38.5 [40.5, 40.5, 42.5, 42.5, 44.5] cm, 15¼ [16, 16, 16¾, 16¾, 17½] in. Place marker at each end. K 17 rows. Using MT+3, K 1 row. Cast off with a latch tool.

CUFFS

Push 59 [59, 59, 65, 65, 65] Ns to WP. With K side facing replace sts from lower edge of sleeve on to Ns gathering evenly. Using MT and MC, K 1 row.

Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 30 rows. Using MT+1, K 1 row. Using MT-2, K 30 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT+3, K 1 row. Cast off with a latch tool.

FRONT BANDS

Push 120 Ns to WP. With K side facing, pick up 120 sts along front edge and place on to Ns. Using MT-2 and MC, K 8 rows. Using MT+1, K 1 row. Using MT-2, K 8 rows. Using MT+3, K 1 row. Cast off with a latch tool.

NECKBAND

Join shoulder seams. Fold front bands in half to inside and catch down.

Push 140 Ns to WP. With K side facing, pick up 140 sts around neck edge and place on to Ns. Using MT and MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 10 rows. Using MT-3, K 10 rows. Using MT-4, K 10 rows. Using MT+1, K 1 row. Using MT-4, K 10 rows. Using MT-3, K 10 rows. Using MT-2, K 8 rows. Push Ns from NWP to WP. K 2 rows. Using MT+3, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press under a dry cloth.

MAKING UP

Set in sleeves sewing rows above markers to cast off sts of back and front. Join side and sleeve seams. Fold neckband in half to inside and catch down. Neaten ends of neckband. Sew in zip fastener.

7





8/9





8 SLEEVELESS TOP AND SKIRT



PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with and without ribber.

MATERIALS

Amber yarn Ambassador.
1 [1, 1, 1, 1, 1, 1] x 400g cone in beige (MC).
1 [1, 1, 1, 1, 1, 1] x 400g cone in

cream (A).
1 [1, 1, 1, 1, 1, 1] x 400g cone in grey (B).
SKIRT
1 [1, 1, 1, 1, 2, 2] x 400g cones in grey (MC).
Elastic to fit waist.

Amber yarn Ambassador is 50% Acrylic, 50% Viscose. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amber yarn, Greendale Mills, Windhill, Shipley, West Yorkshire.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

TOP

To fit bust 76 [82, 87, 92, 97, 102, 107] cm, 30 [32, 34, 36, 38, 40, 42] in.

Actual size 83 [88, 93, 98, 103, 108, 113] cm, 32 3/4 [34 1/2, 36 1/2, 38 1/2, 40 1/2, 42 1/2, 44 1/2] in.

Length to shoulder 53 [55, 56, 56, 57, 57, 57] cm, 21 [21 3/4, 22, 22, 22 1/2, 22 1/2, 22 1/2] in.

SKIRT

To fit hips 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.

Knitted length to waistband 68.5 cm, 27 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

STRIPE PATTERN

K 2 rows C, 8 rows MC. These 10 rows form stripe patt.

TOP

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 135 [143, 151, 159, 167, 175, 183] sts in 1x1 rib. K 5 tubular rows. Carriage is at right.

Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 26 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 134 [143, 149, 158, 167, 173, 182] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 [0, 2, 1, 0, 2, 1] sts. 135 [143, 151,

159, 167, 175, 183] sts.

ALL MACHINES

Set RC at 000. Using MT, cont in stripe patt, K 120 rows. Work measures 36 cm, 14 1/4 in.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every row until 109 [117, 125, 129, 137, 141, 149] sts rem, then on every foll alt row, until 103 [111, 119, 123, 131, 135, 143] sts rem *

K 51 [59, 63, 61, 65, 63, 63] rows. RC shows 188 [196, 200, 200, 204, 204, 204] and work measures 53 [55, 56, 56, 57, 57, 57] cm, 21 [21 3/4, 22, 22, 22 1/2, 22 1/2, 22 1/2] in.

SHAPE SHOULDERS

Cast off 15 [16, 18, 18, 20, 20, 22] sts at beg of next 2 rows and 14 [15, 17, 18, 20, 20, 22] sts at beg of foll 2 rows. Cast off rem 45 [49, 49, 51, 51, 55, 55] sts.

FRONT

Work as for back to *.

K 31 [39, 39, 37, 41, 39, 39] rows. 20 [20, 24, 24, 24, 24, 24] rows less have been worked to shoulder than on back.

SHAPE NECK

Using length of MC, cast off centre 25 [29, 29, 29, 29, 31, 31] sts. Push 39 [41, 45, 47, 51, 52, 56] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 29 [31, 35, 36, 40, 40, 44] sts rem. K 9 [9, 13, 12, 12, 11, 11] rows.

SHAPE SHOULDER

Cast off 15 [16, 18, 18, 20, 20, 22] sts at beg of next row. K 1 row. Cast off rem 14 [15, 17, 18, 20, 20, 22] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

POLO COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 134 [140, 146, 152, 152, 158, 158] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 26 rows. Using MT-4/MT-4, K 26 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 134 [140, 146, 152, 152, 158, 158] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 22 rows. Using MT-1, K 45 rows. Using MT-2, K 22 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 2 rows. Using WY, K a few rows and release from machine.

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ARMHOLE BANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 128 [140, 146, 152, 158, 164, 164] sts in 1x1 rib. K 5 tubular rows. Carriage is at right.

Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 16 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 128 [140, 146, 152, 158, 164, 164] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 17 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join right shoulder seam. Pin polo collar into position. Unravelling WY as required, back stitch through open loops of last row worked in MC. Join left shoulder and collar seam, reversing seam for turn-back. Attach armhole bands in the same way. Join side and armhole band seams.

MACHINES WITH RIBBER

Fold armhole bands in half to wrong side and slip-hem loosely in position.

SKIRT

BACK AND FRONT ALIKE

Using MC, cast on 152 [160, 168, 176, 184, 192, 200] sts by hand. Using MT-1, K 12 rows. Set RC at 000. Using MT, shape sides by dec 1 st (24 sts in) at each end of every 60th row until 146 [154, 162, 170, 178, 186, 194] sts rem, then on every foll 8th row until 136 [144, 152, 160, 168, 176, 184] sts rem, then on every foll 6th row until 126 [134, 142, 150, 158, 166, 174] sts rem, then on every foll 4th row until 114 [122, 130, 138, 146, 154, 162] sts rem. RC shows 274 and work measures 71.5 cm, 28 in.

WAISTBAND

Using MT-1, K 25 rows. Cast off.

PRESSING

With wrong side facing, pin out each piece to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side seams, leaving an opening in waistband for elastic. Fold waistband in half to inside and catch down. Insert elastic into waistband and join ends. Turn up 12 rows at lower edge and catch down on inside.

9 LONG-LINE CARDIGAN



PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with and without ribber.

MATERIALS

Amberyarn Ambassador.

1 [1, 1, 1, 2, 2, 2] x 400g cones in Beige (MC).

1 [1, 1, 1, 1, 1, 1] x 400g cone in Cream (A).

1 [1, 1, 1, 1, 1, 1] x 400g cone in Grey (B).

7 buttons.

Ambassador is 50% Acrylic, 50% Viscose. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amberyarn, Greendale Mills, Windhill, Shipley, West Yorkshire.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 76 [82, 87, 92, 97, 102, 107] cm, 30 [32, 34, 36, 38, 40, 42] in.

Actual size 88 [93, 98, 103, 108, 113, 118] cm, 34½ [36½, 38½, 40½, 42½, 44½, 46½] in.

Length to shoulder 73 [75, 76, 76, 77, 77, 77] cm, 28¾ [29½, 30, 30, 30¼, 30¼, 30¼] in.

Sleeve seam 44 [46, 46, 46, 47, 47, 47] cm, 17¼ [18, 18, 18, 18½, 18½, 18½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

STRIPE PATTERN

K 8 rows B, 2 rows A, 8 rows MC, 2 rows A, 8 rows B, 2 rows A, 8 rows MC and 2 rows A.

These 40 rows form stripe patt.

BACK

MACHINES WITH RIBBER

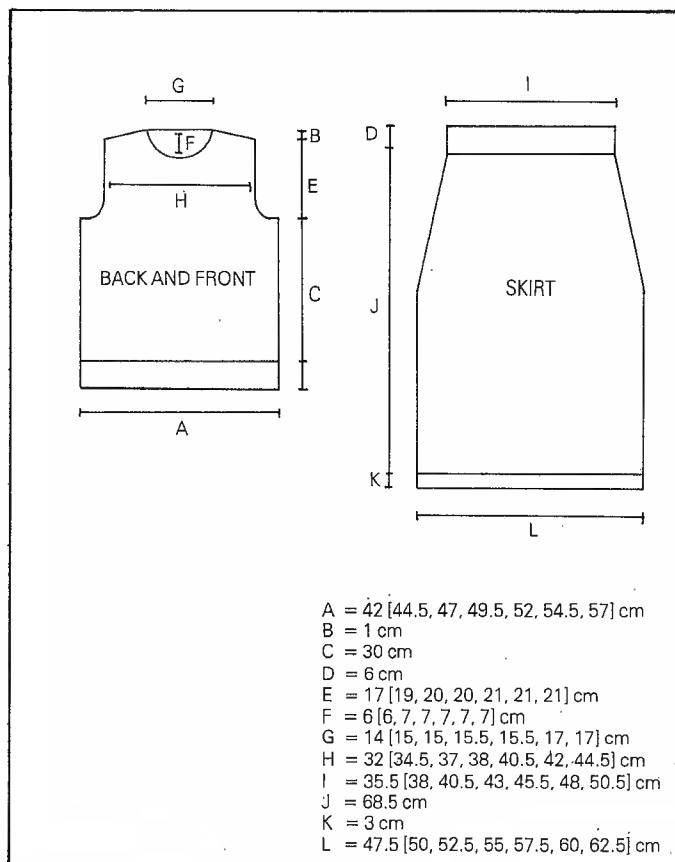
With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 143 [151, 159, 167, 175, 183, 191] sts in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4 and MC, K 20 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 143 [149, 158, 167, 173, 182, 191] Ns to WP. ** Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 20 rows. Using A, K 5 rows. Using MC, K 20 rows. RC shows 45. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed **. Inc 0 [2, 1, 0, 2, 1, 0] sts. 143 [151, 159, 167, 175, 183, 191] sts.

ALL MACHINES

Set RC at 000. Using MT cont in stripe patt, K 40 rows. Cont in MC only, K 152 [156, 160, 160, 160, 160, 160] rows. RC shows 192 [196, 200, 200, 200, 200, 200] and work measures 53 [54, 55, 55, 55, 55, 55] cm, 21 [21¼, 21¼, 21¼, 21¼, 21¼, 21¼] in. Place marker at each end. K 80 [84, 84, 84, 88, 88, 88] rows. RC shows 272 [280, 284, 284, 288, 288, 288] and work



TEACH-IN

SIMPLE RIB STITCHES

The "Teach-In" articles for the last few months have covered the basic methods used to knit ribbed garments. There are an enormous number of different, attractive stitches which can be knitted using the ribber, and these are the subject of the next series of articles.

During the 1960's, a large number of different manufacturers made double bed knitting machines, including the Orion, Girotex, Twinmatch, Singer double bed etc. Some of my readers must be still using them – they were very sturdy, reliable machines, which ribbed very well. Their main disadvantage, compared with our modern knitting machines, was that weights were needed for all knitting, both single bed and double bed. Some of these machines were bought by mail order, often by someone who had never seen a knitting machine in use before. Can you imagine how daunting it must have been to the new owner, to be faced with this new and complicated machine when it arrived? Naturally, some of the potential knitters gave up and the machines suffered the fate of so many others, they were put under the bed or in the loft. Those who were able to use them, however, found that they were fascinating machines, capable of knitting a much wider range of stitch patterns than the single bed machines which were available. It was not until later in the 1960's that the first machines with automatic needle selection, fore-runners of our modern punchcard and electronic machines, became available. Until that time, the only way of knitting a wide variety of different stitch patterns without a great deal of tedious hand selection was to add a ribber.

Ribbed fabrics have a number of advantages, the most important being that they are almost always flat. Using two beds, rather than one, eliminates the curl that single bed fabrics have, and produces a more stable fabric. Using two beds also allows much more textured 'scrunchier' fabrics to be knitted. One big problem about these fabrics, however, is that their 3-dimensional nature makes them extremely difficult to photograph, so do try out rib settings before you decide whether you like them – don't be deterred by photographs which cannot show fully the real nature of the fabrics.

You may be wondering why

adding another bed to the main bed increases the number of stitches which can be knitted so much. This is because many different needle settings can be used, because it is possible to knit with all needles working on both beds, or with some needles in non-working position on one or both of the beds. Using the older ribbers, it was also possible to knit non-selective stitch patterns, like Fisherman's rib. If you have ever accidentally set your machine to tuck over all the needles on the main bed only, you will know that this always leads to a mess, because on the next row there are loops everywhere. However, add a second bed of needles and it is then possible to tuck over all the stitches on one of the beds, while knitting the stitches on the other bed. It is also possible to knit on one bed and not on the other. Knitting and slipping the two beds alternately will produce circular knitting, so that it is possible to knit socks without seams. The second bed of needles also has a racking mechanism, so that while knitting it is possible to move the stitches on the rib bed in relation to those on the main bed. Combine these with selection of needles on the main bed, which most knitters now have, using a punchcard or electronic selection, and you may begin to see why so many different stitches are possible. Do try to spend a little time experimenting with your machine and ribber, because altering a suggested needle setting or racking sequence, or using a different punchcard, may produce an even more attractive effect with the yarn that you have selected to knit a garment.

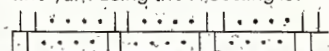
When casting on with the ribber, there are only 4 needle settings which can be used – 1x1, 2x2, tight 2x2 (or 2x1) and full needle rib. The first two are set up and knitted using the P setting, which is used for thicker yarns. Tight 2x2 and full needle rib are set up and knitted using the H setting, and these are used for finer yarns. Although these are the only ways of casting on stitches, the needle arrangement can be changed after casting on the stitches, and a very large number of different ribs can be knitted in this way. Most ribbed skirts are knitted using simple ribs, involving no stitch patterns, and changing the needle setting after the cast on to one which is suitable for a skirt.

The easiest way to experiment with these different needle settings is to choose a fine yarn, and cast on using full needle rib. The example, Fig. 1, was knitted in this way, and 2 different needle

settings have been used. On the left, the stitches have been transferred to a 5x5 rib, with 5 stitches knitting alternately on the main bed and the ribber, while on the right, only the ribber needles have been transferred to a 5x5 setting, leaving all the needles working on the main bed. Notice the difference between the two halves of the sample – the 5x5 rib knits much tighter, while the setting with all needles knitting on the main bed looks wider. This type of rib is much more flattering for most figures if used for jackets and jumpers, because it does not

cling. It is also the type of setting used for most fine yarns when knitting ribbed skirts. Only textured yarns, which knit a much more open, loose rib should be used to knit ribbed skirts with the tighter rib settings like the 5x5 rib.

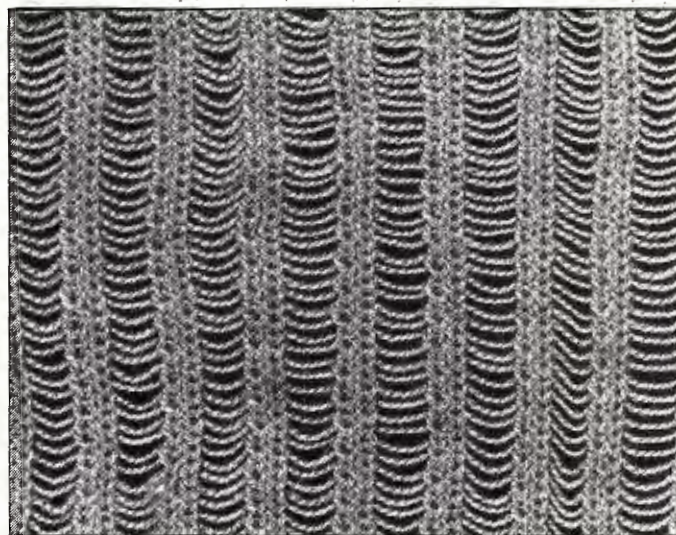
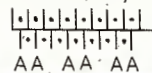
Leaving stitches in non-working position, as in Fig. 2, produces an open, lacy fabric, which would be ideal for a scarf or stole. The needle setting for this fabric, which was knitted with a fairly fine yarn using the H setting is:-



Although this does not look like one of the needle settings which can be used for casting on, it is in fact, a modified 2x2 rib, with larger gaps than usual between the working needles, so it is possible to cast on and knit this stitch very quickly and easily.

When using these different needle settings, the knitter can either set up the new needle setting immediately after casting on, as is usual if knitting a skirt, or else a rib can be knitted before transferring the stitches. For a jumper, a ribbed welt is usually

knitted using a basic rib, as you will see in Fig. 3. The rib setting for the main part of this sample is 5x1 rib, while the welt was knitted using 1x1 rib. Before selecting the rib to be used for casting on and the rib to be used for the main part of the garment, always check that the new rib can be easily transferred from the cast on rib. The 5x1 rib used in the sample is easy to transfer from a 1x1 rib, as you will see:-



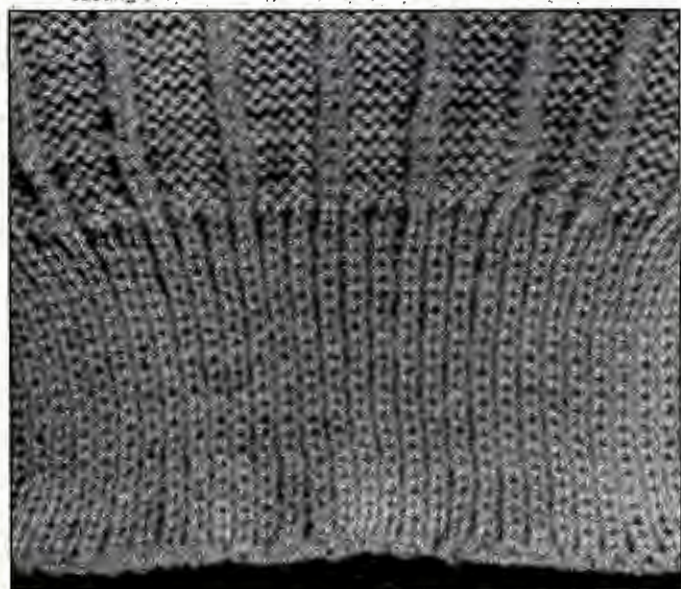
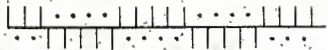
The two needles marked A are transferred to the main bed, to give a 5x1 rib. This rib would be much more difficult to transfer from a 2x2 rib – try a 6x2 rib from that setting.

When knitting a garment using these needle settings, consider also the ends of the knitting. The needle setting as shown above

has a block of 5 needles on the main bed at each end. When using Japanese ribbers, always try to ensure that the end needles are on the main bed, because the ribber stitches are slightly less well weighted owing to the angle of the ribber, and therefore they are more likely to drop. The two ends of the knitting should also be

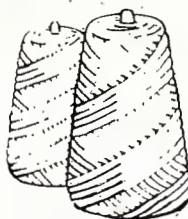
the same – if there are 5 needles knitting at the right-hand end of the knitting, there should also be 5 needles on the left. The best way to ensure that the needles are set up correctly is to push forward the number of needles to be used for the garment, then set them into the required rib, and check that the end needles will be on the main bed and that the ends of the knitting are identical. Note carefully how to transfer the needles to give this setting. When casting on, this usually

For those who would love to knit a ribbed skirt – and they really are very easy to knit – there is one more problem to consider. The spacing of the ribs should be the same, even where there is a seam. To knit a 5x5 rib, there would need to be 7 needles on the two ends of the knitting, so that when 2 stitches are taken into the seam, 5 will remain. The knitting would need to look like this:-



means that extra needles may have to be used to ensure matching at the seams, but

fortunately ribbed skirts should not fit tightly and a little extra ease does not matter.



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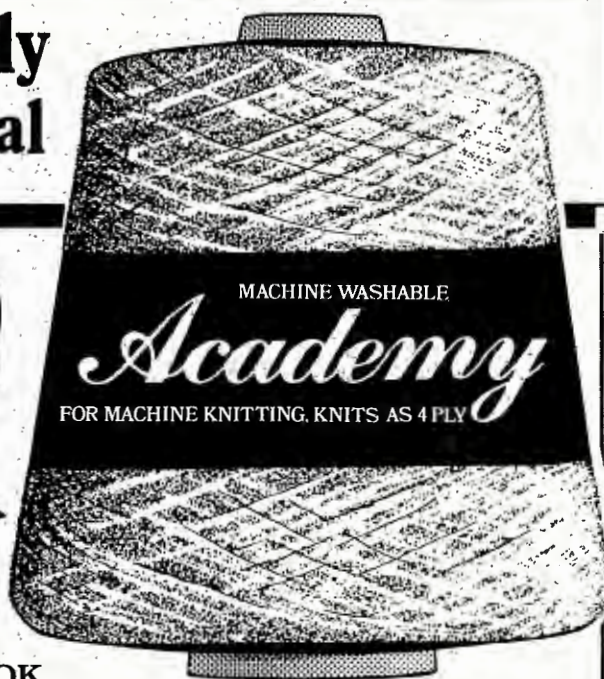
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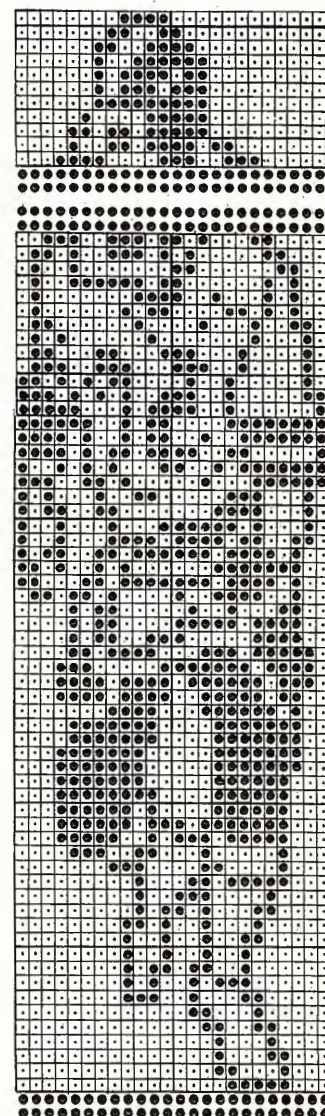
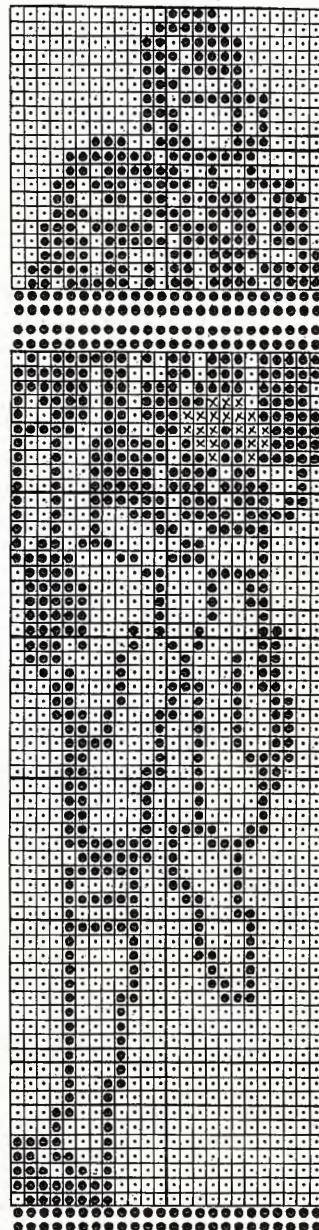
During the coming months I shall
be responding to requests for
particular designs through the
magazine, so if you have any
ideas or subjects that you would
like to see included, please drop
me a line.

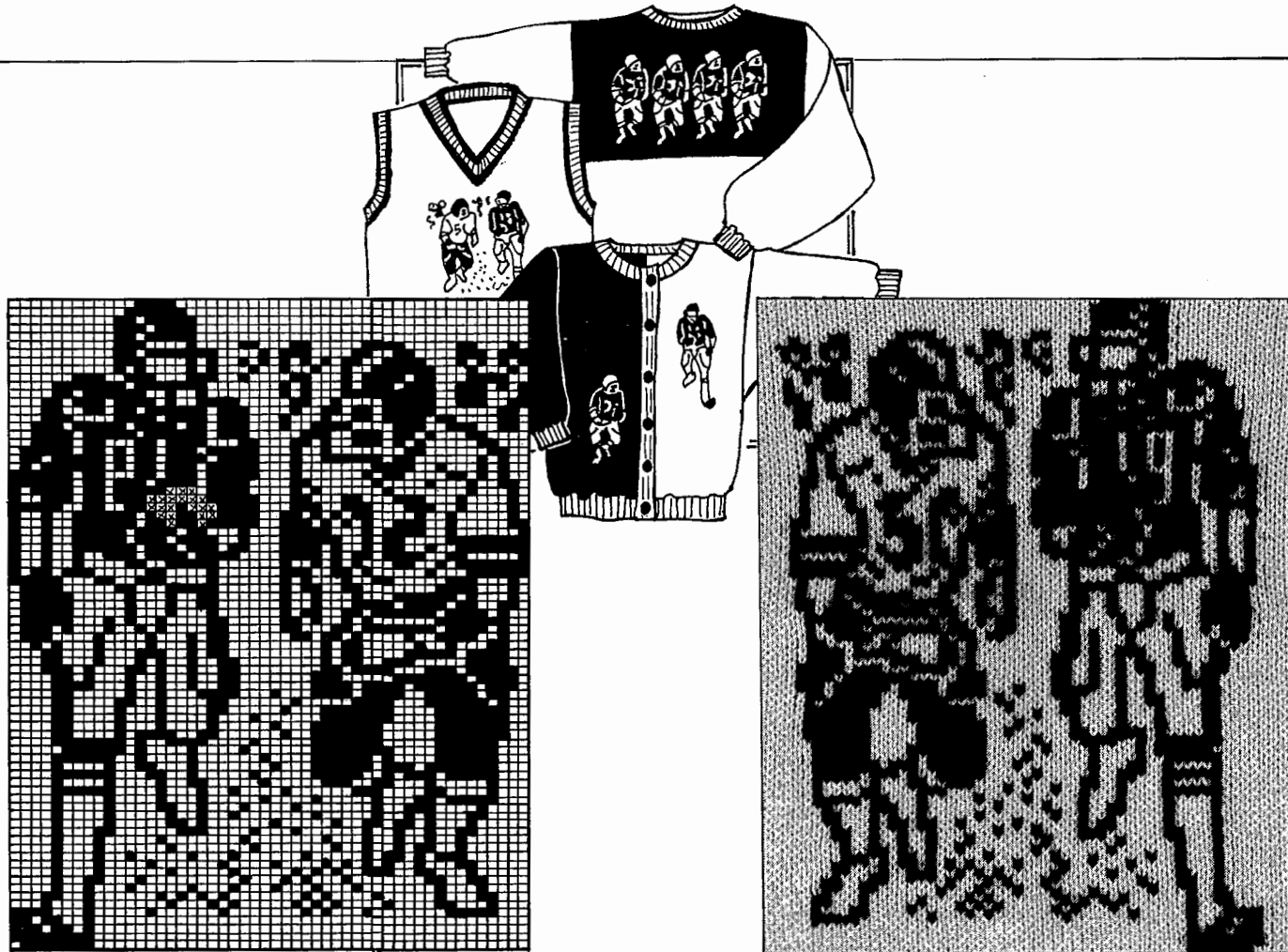
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demand for suitable motifs for
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I have designed are both 24
stitches wide and are therefore
suitable for all standard punchcard
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different ways of using the motifs
on garments. For an even more
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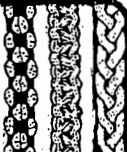
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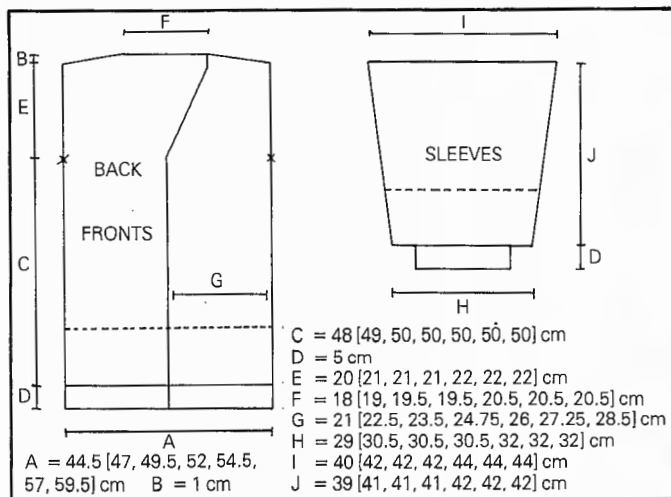
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AUSTRALIA: Tessa 'B' Knits, 98a Norma Road, Myaree 6154, W. Australia.
CANADA: 'Doodles', 2050 Lakeshore Road W., Oakville, Ontario L6L 1G7.
U.S.A.: The Knitting Machine Centre, P.O. Box 150145, Cincinnati, Ohio 45215.



measures 73 [75, 76, 76, 77, 77, 77] cm, 28 3/4 [29 1/2, 30, 30, 30 1/4, 30 1/4, 30 1/4] in.

SHAPE SHOULDERS

Cast off 21 [23, 24, 26, 27, 29, 31] sts at beg of next 2 rows and 21 [22, 24, 26, 27, 29, 31] sts at beg of foll 2 rows. Cast off rem 59 [61, 63, 63, 67, 67, 67] sts.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 68 [72, 76, 80, 84, 88, 92] sts in 1x1 rib. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 68 [71, 74, 80, 83, 86, 92] Ns to WP. Work as for back from ** to **. Inc 0 [1, 2, 0, 1, 2, 0] sts. 68 [72, 76, 80, 84, 88, 92] sts.

ALL MACHINES

Set RC at 000. Using MT, cont in stripe patt, K 40 rows. Cont in MC only, K 152 [156, 160, 160, 160, 160, 160] rows. RC shows 192 [196, 200, 200, 200, 200, 200] and work measures 53 [54, 55, 55, 55, 55, 55] cm, 21 [21 1/4, 21 3/4, 21 3/4, 21 3/4, 21 3/4, 21 3/4] in. Place marker at each end.

SHAPE FRONT EDGE

Dec 1 st at left edge (right edge on left front) of next and every foll alt row, until 51 [55, 57, 61, 63, 67, 71] sts rem, then on every foll 4th row, until 42 [45, 48, 52, 54, 58, 62] sts rem. K 11 rows. RC shows 272 [280, 284, 284, 288, 288, 288] and work measures 73 [75, 76, 76, 77, 77, 77] cm, 28 3/4 [29 1/2, 30, 30, 30 1/4, 30 1/4, 30 1/4] in. K 1 row extra for left front.

SHAPE SHOULDER

Cast off 21 [23, 24, 26, 27, 29, 31] sts at beg of next row. K 1 row. Cast off rem 21 [22, 24, 26, 27, 29, 31] sts.

LEFT FRONT

Work as for right front, reversing shapings by noting alteration in number of rows worked.

SLEEVES

Push 93 [99, 99, 99, 103, 103, 103] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripe patt. K 40

rows, then cont in MC only, and at the same time shape sides by inc 1 st at each end of 4th [6th, 6th, 6th, 4th, 4th, 4th] and every foll 8th row, until there are 129 [135, 135, 135, 141, 141, 141] sts. K 16 [22, 22, 22, 20, 20, 20] rows. RC shows 156 [164, 164, 164, 168, 168, 168] and work measures 39 [41, 41, 41, 42, 42, 42] cm, 15 1/4 [16 1/4, 16 1/4, 16 1/4, 16 1/2, 16 1/2, 16 1/2] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 71 [77, 77, 77, 83, 83, 83] sts in 1x1 rib. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 71 [77, 77, 77, 83, 83, 83] Ns to WP. Work as for back from ** to **.

ALL MACHINES

With P side facing, replace 93 [99, 99, 99, 103, 103, 103] sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

FRONTBAND

Using MC, cast on 19 sts by hand. Set RC at 000. Using MT-1, K 6 [4, 8, 8, 8, 8, 8] rows. * Counting from both edges, make buttonholes over sts 4, 5 and 6. K 33 [34, 34, 34, 34, 34, 34] rows. Rep from * 5 times more. Make buttonholes over same sts as before. Knit until strip, when slightly stretched, fits up right front edge, across back neck and down left front edge. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Fold front band in half lengthways and sew in position. Neaten open ends. Finish buttonholes. Sew on buttons.

11 MAN'S SWEATER WITH STRIPES AND TRIANGLES



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines. We used a Bond.

MATERIALS

Emu Supermatch Chunky.
10 [11, 11, 12, 12] x 50g balls in grey (MC).
1 [1, 2, 2, 2] x 50g balls in wine (A).
1 [1, 2, 2, 2] x 50g balls in black (B).
Pair 4 mm knitting needles.

Supermatch Chunky is 65% Acrylic, 20% Wool, 15% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to

Emu Wools Ltd, Leeds Road, Greengates, Bradford, West Yorkshire BD10 9TE.

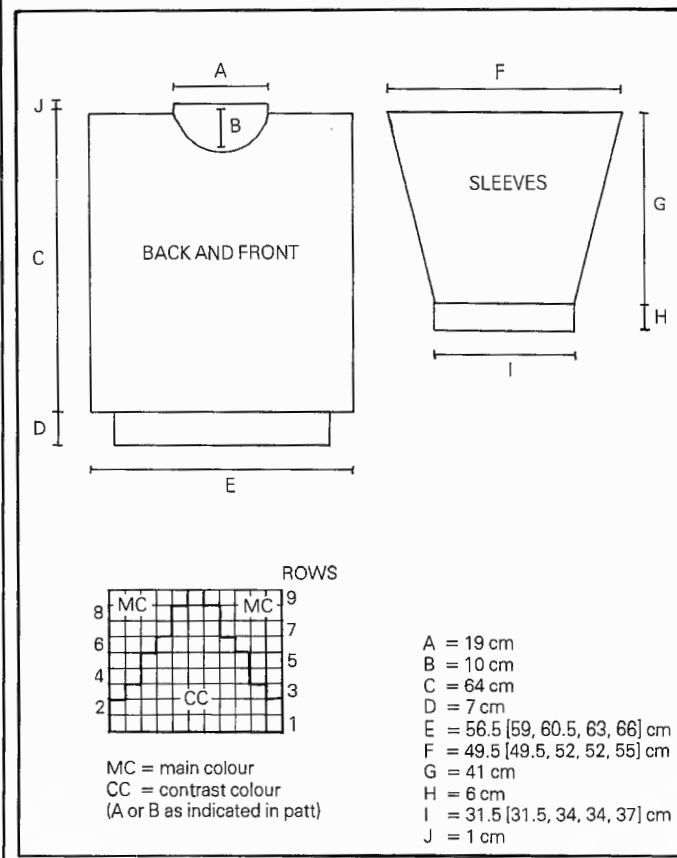
SILVER GAUGE READING

Very heavy yarn.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.
Actual size 111 [116, 119, 124, 130] cm, 43 3/4 [45 3/4, 46 3/4, 48 3/4, 51 1/4] in.
Length to shoulder 71 cm, 28 in.
Sleeve seam 47 cm, 18 1/2 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.



TENSION

14½ stitches and 20 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 10, keyplate 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES**STRIPE AND INTARSIA PATTERN**

* K 10 rows MC, 2 rows A, 10 rows MC, 2 rows B; rep from * once more. Cont in intarsia patt. Counting from right edge, work 16 [18, 19, 21, 23] sts in MC, 11 sts from chart in B and 55 [57, 58, 60, 62] sts in MC. Work 8 more rows from chart. K 1 row MC.

** K 2 rows A. Counting from right edge, work 31 [33, 34, 36, 38] sts in MC, 11 sts from chart in A and 40 [42, 43, 45, 47] sts in MC. Work 8 more rows from chart. K 1 row MC **.

K 2 rows B. Counting from right edge, work 46 [48, 49, 51, 53] sts in MC, 11 sts from chart in B and 25 [27, 28, 30, 32] sts in MC. Work 8 more rows from chart. K 1 row MC.

Rep from ** to **. K 2 rows B, 10 rows MC, 2 rows A, 10 rows MC, 2 rows B and 10 rows MC.

STRIPE PATTERN

K 10 rows MC, 2 rows B, 10 rows MC and 2 rows A. These 24 rows form one pattern.

BACK

Push 82 [86, 88, 92, 96] Ns to WVP. Using MT and WY, cast on and K a few rows ending with carriage at right. Cont in stripe and intarsia patt *.

K 128 rows. Work measures 64 cm, 25¼ in.

SHAPE SHOULDERS

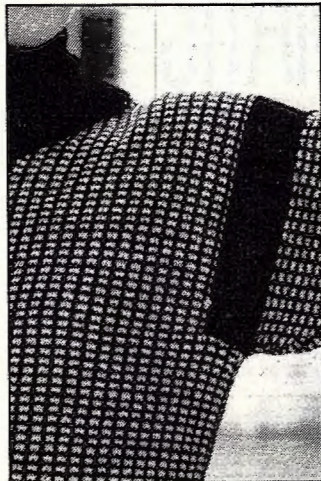
Cast off 27 [29, 30, 32, 34] sts at beg of next 2 rows. Cast off rem 28 sts.



12



12 PATTERNED SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Pfaff or Passap Duomatic machines.

MATERIALS

Amber yarn Ambergora.
1 [1] x 330g cone in black (MC).
1 [1] x 330g cone in cream (C).

Ambergora is 50% Acrylic and 50% Polyamid. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amber yarn, Greendale Mills, Windhill, Shipley, West Yorkshire.

SILVER GAUGE READING

Medium fine yarn.

MEASUREMENTS

To fit bust/chest 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 100 [110] cm, 39½ [43¼] in.
Length to back neck 68 cm, 26¾ in.
Sleeve seam 46 cm, 18 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

100 stitches to 37 cm and 100 rows to 20 cm measured over pattern (stitch size setting approximately 6¼).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

correspond with first side reversing shapings.

SLEEVES

Handle up. Orange strippers. Set up 65 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size 1½/1½. Using MC, K 1 row. Set lock on CX/CX and stitch size 2½/2½, K 3 rows. Set lock on N/N and stitch size 3½/3½, K 32 rows. Transfer sts to front bed. Handle down. Black strippers. Arrange pushers as shown in diagram. Set RC at 000. Using stitch size 6¼, cont in patt and inc 1 st at each end of next and every foll 5th row until there are 143 sts (remember to bring pushers out of rail to keep patt correct as you inc. sts). K until RC shows 200. Set lock on GX/N. Using stitch size 6¼ and MC, K 1 row. Transfer sts for 1x1 rib. Orange strippers. Push up empty Ns on back bed to WP. Set lock on N/GX and stitch size 3/3, K 1 row. Set lock on N/N and stitch size 4/3, K 28 rows. Cast off loosely.

NECKBAND

Handle up. Orange strippers. Set 154 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size 2/2. Using MC, K 1 row. Set lock on CX/CX, and stitch size 3/3, K 3 rows. Set lock on N/N, and stitch size 4/4, K 30 rows. Using stitch size 3¾/3¾, K 10 rows. Using stitch size 3¼/3¼, K 20 rows. Using stitch size 3¾/3¾, K 10 rows. Using stitch size 4/4, K 31 rows. Handle down. Push empty Ns on each bed to WP. Set lock on CX/CX, and stitch size 2½/2½, K 2 rows. Set lock on N/N, and stitch size 3½/3½, K 1 row. Set lock on CX/CX, and stitch size 4/4, K 2 rows. Using stitch size 5½/5½, K 6 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves easing in. Join side and sleeve seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Join side seam of neckband.

◀ 57

FRONT

Work as for back to *.

K 110 rows. 18 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 46 [48, 49, 51, 53] Ns at left to HP and cont on rem 36 [38, 39, 41, 43] sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row.

Dec 1 st at beg of next and foll 4 alt rows. 27 [29, 30, 32, 34] sts. K 6 rows. Cast off. Push 10 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

Push 46 [46, 50, 50, 54] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Cont in stripe patt. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 72 [72, 76, 76, 80] sts. K 29 rows. Work measures 41 cm, 16¼ in. Cast off.

WELTS

With wrong side facing and using 4 mm needles, pick up 82 [86, 88, 92, 96] sts along lower edge. With right side facing and using MC, work 7 cm, 2¾ in K 1, P 1 rib. Cast off in rib.

CUFFS

With wrong side facing and using 4 mm needles, pick up 46 [46, 50, 50, 54] sts along lower edge of sleeve. With right side facing and using MC, K 1 row dec 12 sts evenly. 34 [34, 38, 38, 42] sts. Work 6 cm, 2½ in K 1, P 1 rib. Cast off in rib.

NECKBAND

Join right shoulder seam.

With right side facing, using 4 mm needles and MC, pick up and K 26 sts down left side of front neck, 10 sts across front, 26 sts up right side of front neck and 32 sts across back neck. 94 sts. Work 7 cm, 2¾ in K 1, P 1 rib. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and catch down. Set in sleeves matching centres to shoulder seams. Join side and sleeve seams.

PATTERN NOTES

Set lock on GX/N, K 2 rows in MC. Set lock on GX/AX, K 2 rows in C. These 4 rows form patt.

BACK

Handle up. Orange strippers. Set up 137 [151] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size 1½/1½. Using MC, K 1 row. Set lock on CX/CX and stitch size 2½/2½, K 3 rows. Set lock on N/N and stitch size 3½/3½, K 32 rows. Transfer sts to front bed. Handle down. Black strippers. Arrange pushers as shown in diagram. Set RC at 000. Using stitch size 6¼, cont in patt, K 180 rows.

SHAPE ARMHOLES

Set RC at 000. Cast off 12 sts at beg of next 2 rows. 113 [127] sts *.

K 130 rows, RC shows 132. Place marker at each side of centre 45 sts, cast off.

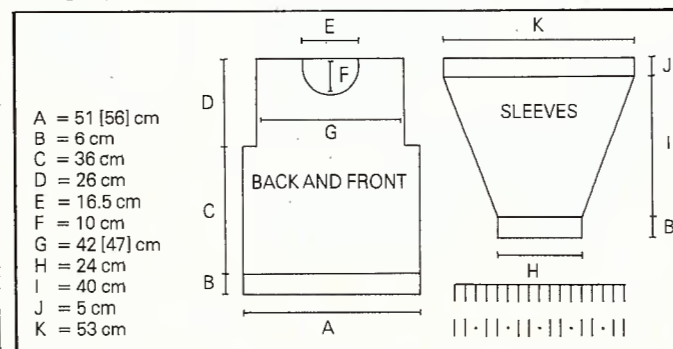
FRONT

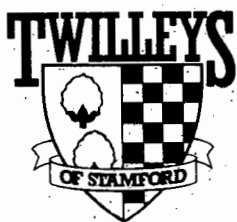
Work as for back to *.

K 80 rows. RC shows 82.

SHAPE NECK

Using a length of MC, cast off centre 11 sts very loosely. Using a length of WY, K sts at left by hand taking Ns down to NWP. Put pushers to rest position under these Ns. Cont on rem sts for first side. Set RC at 000. Dec 1 st at neck edge on every alt row until 34 [41] sts rem. Cont to K until RC shows 50. Cast off. Unravel WY, bringing Ns at left back to WP. Arrange pushers and finish to





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DUOMATIC **UPDATE**

CENTRALISING THE SEAM

A letter from a knitter who complained that her Fisherman's rib garments 'look lopsided' when finished prompts me to let you all know the reason and the remedy. The exercise will take you about ten minutes and is well worth the time spent.

So push up a rulerful of needles on each bed for an 'every needle rib' using the correct needle rule and cast on by the racking method (for speed). Knit a few rows at N/N at a stitch size suitable to your yarn. Set the Row Counter to 000 and the locks to N/EX and knit ten rows. With the black tool move the three edge stitches on each bed at each end, inwards by one position. Knit six rows and repeat. Do this five times then remove the feeding eyelet, set to N/N, take the lock across without wool and drop the work off the machine without breaking the yarn.

Examine the sides.

At the left, looking at it from the 'Fisherman' side (not the purl side), the edge stitch is a front bed stitch and the 'Fashioned' stitch which will give you the nice line associated with fully fashioned raglan shaping will be the FIFTH stitch from the edge, while at the right the last stitch is a back bed stitch and the doubled up stitch is the SIXTH from the edge, so that if you turn the work into a cylinder and pin the sides together, using the outside stitch, you will find that your seam is not central in the fashioning. You have one front bed rib before the shaping at one side but you have two ribs at the other.

Now repeat the whole exercise but this time ignore the needle rule and position BOTH end needles on the bed knitting at 'N' so that when you do the decreases the two edges will be identical. That is, both stitching-up stitches will be on the back bed and there will be TWO whole ribs at each side on the Fisherman side, outside the fashioning. The seam will be evenly spaced in the knitting.

If you are attempting this when using EX/EX you must watch that the loop-stitches at the ends knit perfectly. One way to do this is to knit at FX/FX and put a solitary pusher into working position

under the outside needles only (2) thus ensuring that they always knit a normal stitch and not a Fisherman's stitch. The edge will be a little wavy but you can correct this when doing the seam.

If you are doing a fully fashioned neck cut the same method applies, and both sides of the opening will be the same. In some cases you will not even need to add a border.

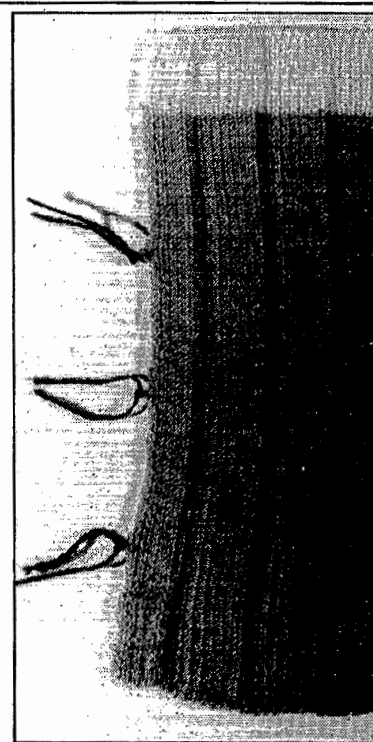
Dorothy Gill

SUIT YOURSELF

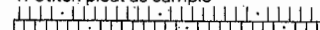
Knitting ribbed or pleated skirts on the Duomatic is very easy and, provided that the yarn is suitable, all your sweaters can be converted to suits.

First take a centimetre tape measure and measure the length of skirt you need. Don't make your skirts too short as for most people short is not a flattering length for ribbed skirts. Now for the awful part, measure your hips, or if you are larger lower than your hips, then measure that largest part. Next, dry your eyes, and then add 10 cm to that "hip" measurement.

Then knit a test piece. I have knitted a sample piece for this article using 100 sts on each bed. I usually only use 50 sts on each bed for my test pieces but if you have not tried a skirt before, knit the larger piece as it will be easier to be accurate. For the sample I have used Bramwell's Artistic and



1. Stitch pleat as sample



a "pleat" setting, which is flattering to most figures and does not cling.

Orange strippers handle down. Set up for FN rib over 100 sts on each bed.

Set lock on N/N, stitch size to 2/2 and knit one row.

Set lock on CX/CX, stitch size to 3/3 and knit two rows.

Set lock on N/N, stitch size to 3 1/2/3 1/2 and knit one row.

Transfer for pattern as diagram.

Set lock on N/N, stitch size to 5 1/4/5 1/4 and knit 25 rows. Mark row ends.

Set stitch size to 5/5 and knit 25 rows. Mark row ends.

Set stitch size to 4 3/4/4 3/4 and knit 25 rows. Mark row ends.

Set stitch size to 4 1/2/4 1/2 and knit 25 rows.

Set lock on N/N and using waste yarn, knit 10-20 rows and release from machine.

Pull sample lengthwise. Pin out. Steam well then leave until cold and dry.

Some yarns and stitch patterns will need to be pressed instead of steamed.

Peg up by the waste yarn and leave overnight.

For your sample skirt, we will assume that you are going to knit a garment to fit 106 cm hips (including ease), 68 cm length. You will need a calculator, as although it is possible to manage without, it will take much longer.

Measure the length of the test piece - mine is 23 cm long. Divide the length you require by the length of the test piece. You will then need three times the test piece less 1 cm. Measure the top 25 rows of the test piece - mine measures five cms so therefore five rows at the 4 1/2/4 1/2 setting

will measure 1 cm. All this arithmetic tells you that you need to knit:- 75 rows at stitch size 5 1/4/5 1/4, 75 rows at stitch size 5/5, 75 rows at stitch size 4 3/4/4 3/4, 70 rows at stitch size 4 1/2/4 1/2, which amounts to three times the test piece length, less the 5 rows.

Now calculate the hip size. Measure the test piece between the top and next markings, across the part knitted at 4 3/4/4 3/4. Mine measures 28 cm. Using the calculator divide the number of stitches cast on by the width of the test piece, then multiply by the hip measurement. This will give you the number of stitches to cast on for the whole of the skirt. My own calculations are:- $100 \div 28 = 3.5714285 \times 106 = 378.57142$. Because the pleat pattern I have used is a 9 stitch repeat I have to divide the final result by 9. This gives me 42.063504. This will produce 42 complete pleats. It will not be possible to knit two panels as there are not enough needles on the bed, so I shall knit 3 panels of 14 pleats of nine stitches and then add on one stitch at each end of the panel for seaming. This gives me the following pattern: Cast on 128 sts. Knit 75 rows at stitch size 5 1/4/5 1/4. 75 rows at stitch size 5/5, 75 rows at stitch size 4 3/4/4 3/4, 70 rows at stitch size 4 1/2/4 1/2. Cast off loosely. Repeat twice more. Steam out to size. Join seams. Knit waistband and thread elastic through. The calculations only take minutes and will enable you to make a successfully fitting skirt every time. There are dozens of "rib" settings you can use. I've given you the set up for the pleated skirt and two more to try.

Hazel Duignan

Orchids



FOLK ART STYLE FLOWER

My business gives me the ideal opportunity to find out what the everyday knitters wants - easy to make, wearable, original garments. A tall order you might think, but not so if full use is made of the stitch patterns now available.

Everyone has knitted at least one drop shoulder, crew neck sweater with an all over motif design. There is nothing wrong with this but how often has the dreaded thing happened, you walk into a room wearing the new jumper that has taken all the spare time you have to make, only to find one of your friends wearing an identical garment.

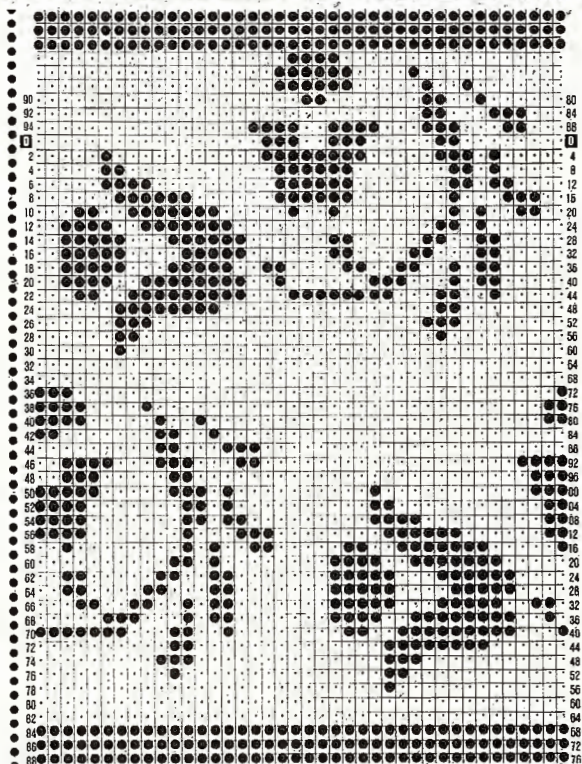
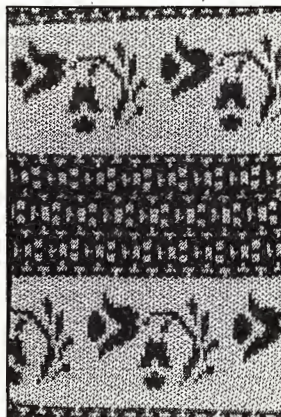
One of the easiest ways to

ensure an original design, yet still be able to use your favourite stitch patterns, is to combine more than one in a garment, knitted in bands of each motif. The sample shows how this can be done using the given flower pattern and a small Fair Isle. In this way even if everyone knitted a jumper with the flower design in this method, because of differing tastes and the wide variety of designs available, it is very unlikely that everyone would choose the same Fair Isle.

I hope that this has given some inspiration and that you will all at least try using more than one stitch pattern to a garment.

The samples are knitted in Birds Eye Fair Isle.

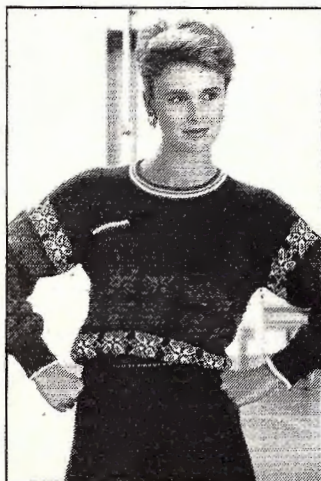
Alternate pushers are in WP on back bed and all pushers are in WP on front bed.



2. 7 stitch pattern in longstitch
for this pattern use 1st size higher on front bed

3. 7 stitch true rib. Try 4 ply pure wool

13/14 WOMAN'S TOP & SKIRT



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without ribber.

MATERIALS

Brier Hey 100% cotton.
2 x 500g cones in blue (MC).
1 x 100g cone in white (A).
1 x 100g cone in green (B).
1 x 100g cone in pink (C).
Elastic to fit waist.
3 mm crochet hook.

Brier Hey is 100% Cotton. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Brier Hey Textiles, Myholme, Hebden Bridge, West Yorkshire HX7 5PF.

SILVER GAUGE READING

Medium fine yarn/medium yarn.

MEASUREMENTS

SWEATER

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in. Actual size 85 [89.5, 94.5, 99.5, 104, 110] cm, 33½ [35¼, 37¼, 39¼, 41, 43¼] in.
Length to shoulder 54.5 cm, 21½ in.

Sleeve seam 48.5 cm, 19 in.

SKIRT

To fit hips 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in. Knitted length 65 cm, 25½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle

pattern (tension dial setting approximately 5).

33 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).

30 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch on MT+1 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

Punch card as shown before starting to knit.

Two colour Fair Isle rows should be knitted with first colour given in back feeder 1(A) to knit background and second colour given in front feeder 2(B) to knit contrast pattern.

FAIR ISLE PATTERN

K 20 rows MC/A, 6 rows MC only (st st), 20 rows MC/B, 6 rows MC only (st st). * 20 rows MC/C, 6 rows MC only (st st), 20 rows MC/B, 6 rows MC only (st st); rep from * once more.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 71 [75, 79, 83, 87, 92] Ns at left and 72 [76, 80, 84, 88, 93] Ns at right of centre 0 to WP. 143 [151, 159, 167, 175, 185] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 40 rows. Transfer sts for st st. Dec 1 st at right edge. 142 [150, 158, 166, 174, 184] sts.

MACHINES WITHOUT RIBBER

Push 71 [75, 79, 83, 87, 92] Ns at left and 72 [74, 79, 84, 86, 93] Ns at right of centre 0 to WP. 143 [149, 158, 167, 173, 185] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 71 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST, 4TH AND 6TH SIZES

Dec 1 st at right edge.

2ND AND 5TH SIZES

Inc 1 st at right edge.

ALL SIZES

142 [150, 158, 166, 174, 184] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Transfer every alt st on to its adjacent N. Leave empty Ns in WP. K 10 rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. K 72 rows. Cont in st st and MC, K 24 rows. RC shows 108 and work measures 32.5 cm, 12¾ in.

SHAPE ARMHOLES

Cast off 10 [10, 12, 14, 14, 16] sts at beg of next 2 rows. 122 [130, 134, 138, 146, 152] sts. * K 100 rows. RC shows 210 and work measures 54.5 cm, 21½ in.

SHAPE NECK AND SHOULDERS

Using a length of MC, cast off centre 40 sts. Push 41 [45, 47, 49, 53, 56] Ns at left to HP. Cont on rem sts for first side. Dec 1 st at

neck edge on next and foll 2 alt rows and at the same time, cast off 10 [11, 11, 11, 12, 13] sts at beg of next and foll 2 alt rows. K 1 row. Cast off rem 8 [9, 11, 13, 14, 14] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *.

K 42 rows. 58 rows less have been worked to shoulder than back.

SHAPE NECK

Using a length of MC, cast off centre 20 sts. Push 51 [55, 57, 59, 63, 66] Ns at left to HP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 45 [49, 51, 53, 57, 60] sts rem, then on every foll alt row until 38 [42, 44, 46, 50, 53] sts rem. K 38 rows.

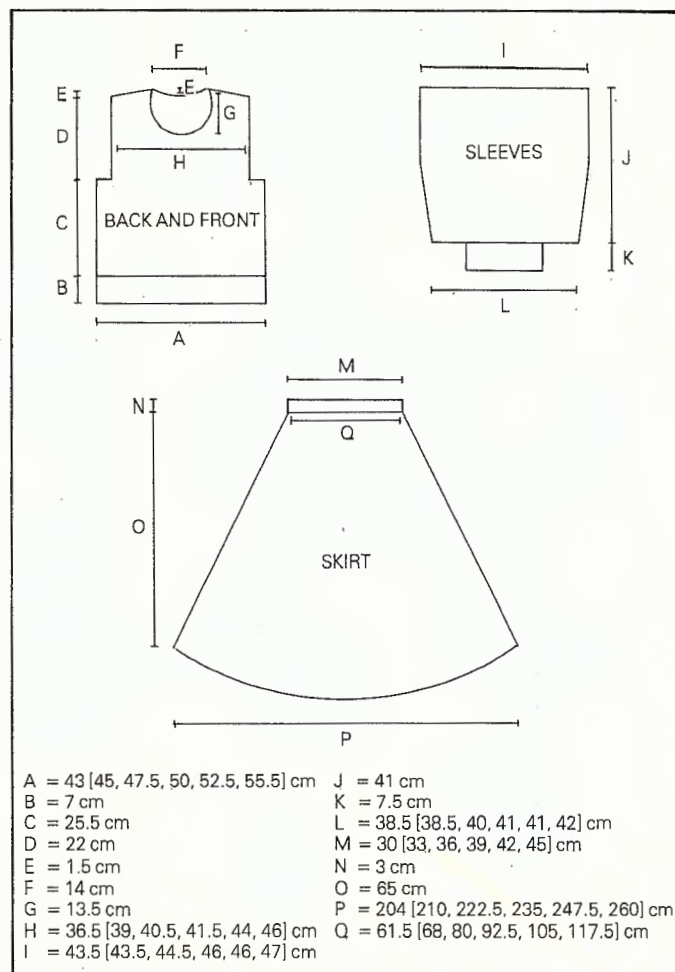
SHAPE SHOULDER

Cast off 10 [11, 11, 11, 12, 13] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 8 [9, 11, 13, 14, 14] sts.

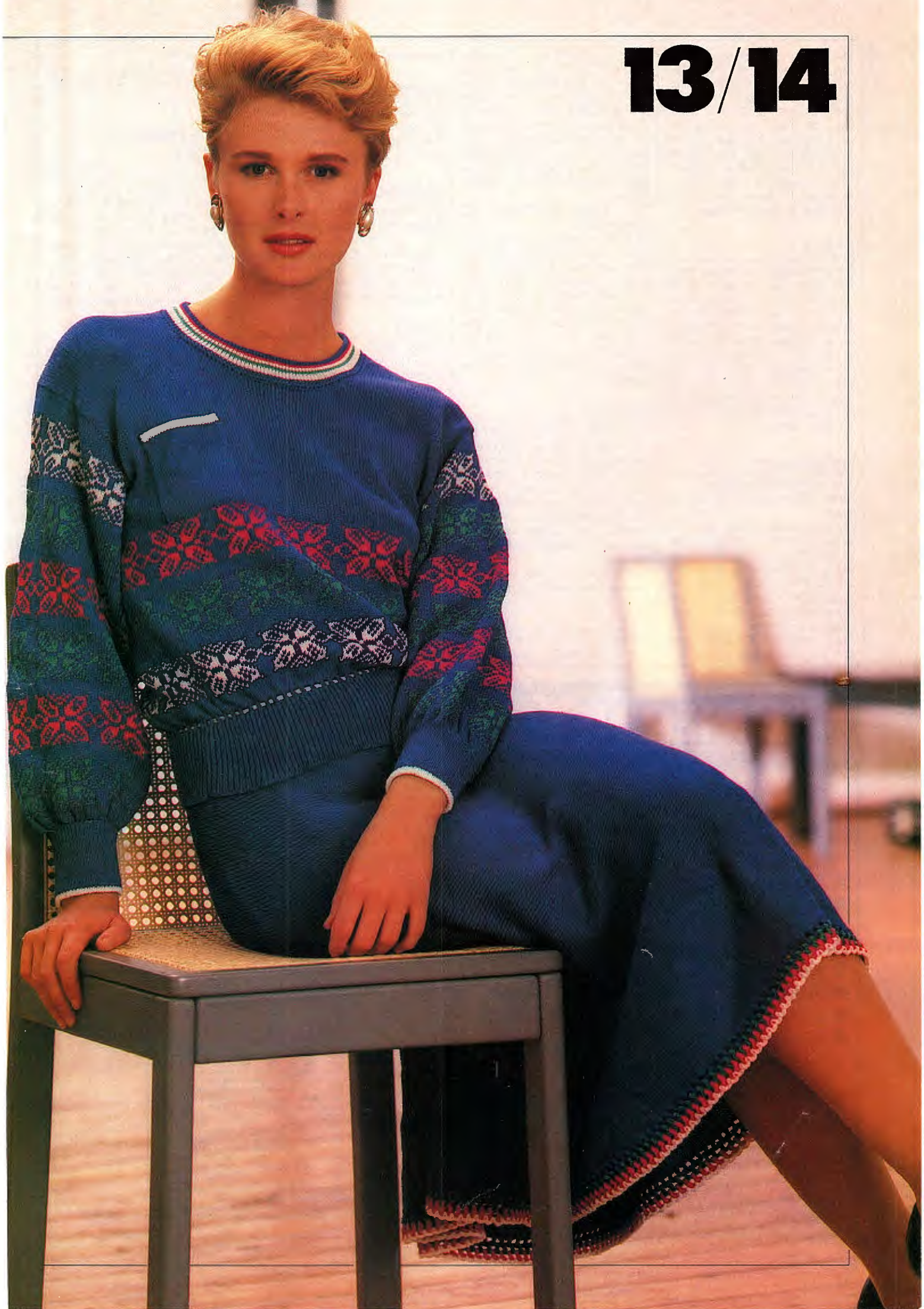
With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

SLEEVES

Push 72 [72, 74, 76, 76, 78] Ns at left and right of centre 0 to WP 144 [144, 148, 152, 152, 156] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Place marker at centre 0. ▶



13/14



Set RC at 000. Using MC, K 9 rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. K 78 rows. Shape sides by dec 1 st at each end of next and every foll 10th row until 128 [128, 132, 136, 136, 140] sts rem. K 7 rows. RC shows 166 and work measures 41 cm, 16¼ in. Using WY, K a few rows in st st and release from machine.

CUFFS

Using MC, cast on 50 sts by hand. Set RC at 000. Using MT, K 30 rows. Using A, K 9 rows. Using MC, K 30 rows. Make a hem by picking up cast on sts and placing on to corresponding Ns. Using MT+1, K 1 row. With P side facing, replace 128 [128, 132, 136, 136, 140] sts from lower edge of sleeve on to Ns gathering evenly. Unravel WY. K 1 row. Cast off very loosely.

NECKBAND

Join right shoulder seam. Using MC, cast on 138 sts by hand. Set RC at 000. Using MT, K 2 rows. Using MT- and A, K 1 row. Using MT- and A, K 1 row. Using MT-1 and A, K 1 row. Using MT-1 and A, K 1 row. Using MT-1 and B, K 1 row. Using MT-2 and B, K 1 row. Using A, K 2 rows. Using C, K 2 rows. Using MC, K 4 rows. Using MT, K 1 row. Using MT-2, K 9

rows. Using MT-1, K 1 row. Using MT-1, K 1 row. Using MT- and K 1 row. Using MT- and K 1 row. Using MT, K 2 rows. Make a hem by picking up cast on sts and placing on to corresponding Ns. Using MT+1, K 1 row. With P side facing, pick up sts around neck edge and place on to Ns. Cast off loosely.

TO JOIN SLEEVES TO ARMHOLES

Join left shoulder and neckband seam. Push 144 [144, 148, 152, 152, 156] Ns to WP. With K side facing, replace 144 [144, 148, 152, 152, 156] sts from top of sleeve on to Ns. Unravel WY. With P side facing, pick up 144 [144, 148, 152, 152, 156] sts around entire armhole edge and place on to Ns. Cast off very loosely.

POCKET

Push 28 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and A, K 9 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Unravel WY when work is completed. Using MT and MC, K 40 rows. Using WY, K a few rows and release from machine.

TIE

Using A, cast on 4 sts by hand. Set RC at 000. Using MT, K

approximately 400 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams. Pin pocket into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Sew sides of pocket into position. Thread tie through eyelet holes.

SKIRT

MAIN PART

Push 195 Ns to WP. Using MT+1 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 8 [10, 12, 14, 16, 18] rows. *** and * Push 14 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row. Rep from * 11 times more. 15 Ns rem in WP. Push 17 inside Ns from HP to UWP, K 1 row. Push 1 N at left to HP, K 1 row.

**** Push 16 inside Ns from HP to UWP, K 1 row. Push 1 N at left to HP, K 1 row. Rep from **** 9 times more. Push rem 14 Ns from HP to UWP **. K 20 [22, 26, 30, 34, 38] rows ***. Rep from *** to ** once. K 12 [12, 14, 16, 18, 20] rows. Using WY, K a few rows and release from machine.

TO JOIN SKIRT SEAM

Push 195 Ns to WP. With K side facing, replace 195 sts from last row on to Ns. With P side facing, replace 195 sts from first row on

to same Ns.

Unravel WY. Using MT+1 and MC, K 1 row. Cast off very loosely.

WAISTBAND (2 PIECES)

Using MC, cast on 90 [99, 108, 117, 126, 135] sts by hand. Set RC at 000. Using MT+1, K 14 rows. Using MT+2, K 1 row. Using MT+1, K 14 rows. Make a hem by picking up cast on sts and placing on to corresponding Ns. K 1 row. With P side facing, pick up 90 [99, 108, 117, 126, 135] sts along half of waist edge and place on to Ns. Cast off.

PRESSING

With wrong side facing, pin out to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join waistband seams, leaving a small opening. Insert elastic and join ends. Close opening. Using 2 strands of MC, join at lower edge of seam and work 5 chains, * miss 3 rows, work 1 treble into next row, 1 chain; rep from * around lower edge and join with a slip st.

2ND ROUND

Join in B, work 1 treble and 1 chain into each space, join with a slip stitch.

3RD ROUND

Join in C, work as 2nd round.

4TH ROUND

Join in A, work 3 chains and 1 slip st into each space, join with a slip st.

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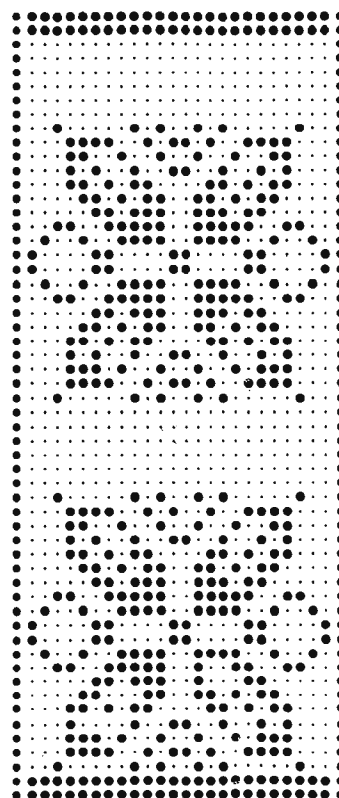
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15



15 FAIR ISLE SWEATER



PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for electronic machines with or without ribber.

MATERIALS

Spectrum Linaria.
1 x 500g cone in Shell (MC).
1 x 500g cone in Optic White (C).

Linaria is 100% Courtele. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 91 [96, 101, 106, 111, 116] cm, 35 3/4 [37 3/4, 39 3/4, 41 3/4, 43 3/4, 45 3/4] in.
Length to back neck 60 [60, 60, 62, 62, 62] cm, 23 3/4 [23 3/4, 23 3/4, 24 1/2, 24 1/2, 24 1/2] in.
Sleeve seam 52 [52, 52, 54, 54, 54] cm, 20 1/2 [20 1/2, 20 1/2, 21 1/4, 21 1/4, 21 1/4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.



ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

Fill in pattern card before starting to knit. We used Jones card 11 for Jones 950.

BACK AND FRONT ALIKE

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2x2 rib. Push 74 [78, 82, 86, 90, 94] Ns at left and right of centre 0 to WP. 148 [156, 164, 172, 180, 188] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 4 tubular rows. Carriage is at left. Set machine for 2x2 rib knitting. Insert card and lock on first row. Set RC at 000. Using MT-5/MT-5, K 28 rows. Transfer st for st st.

MACHINES WITHOUT RIBBER
Insert card and lock on first row. Push 73 [78, 82, 85, 90, 94] Ns at left and 73 [77, 82, 85, 89, 94] Ns at right of centre 0 to WP. 146 [155, 164, 170, 179, 188] Ns.
* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 67 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST AND 4TH SIZES

Inc 1 st at each end.

2ND AND 5TH SIZES

Inc 1 st at right edge.

ALL SIZES

148 [156, 164, 172, 180, 188] sts.

ALL MACHINES

Release card and cont in Fair Isle patt with MC in feeder 1 (A) and C in feeder 2 (B). Set RC at 000. Using MT, K 93 [93, 93, 100, 100,



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Circular Yoke Set _____	£2.75
Basic Skirt Set _____	£7.50
Hip sizes 36"-50". Various styles and tens:	
Basic Patterns for children 4 ply _____	£3.50
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in sizes up to 48" chest

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100] rows. Work measures 32.5 [32.5, 32.5, 34.5, 34.5, 34.5] cm, 12¾ [12¾, 12¾, 13¼, 13¼, 13¼] in.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. 132 [140, 148, 156, 164, 172] sts. K 82 rows. Cont in st st and MC, K 1 row. RC shows 178 [178, 178, 185, 185, 185] and work measures 55 [55, 55, 57, 57, 57] cm, 21¾ [21¾, 21¾, 22½, 22½, 22½] in. Using WY, K a few rows and release from machine.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 132 [140, 148, 156, 164, 172] Ns on both beds to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 4 tubular rows. Carriage is at left. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 18 rows. Transfer st for st st.

MACHINES WITHOUT RIBBER

Push 131 [140, 149, 155, 164, 173] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST AND 4TH SIZES

Inc 1 st.

3RD AND 6TH SIZES

Dec 1 st.

ALL SIZES

132 [140, 148, 156, 164, 172] sts.

ALL MACHINES

With P side facing, replace sts below WY on to Ns. Unravel WY. Using MT, K 1 row. Cast off.

SLEEVES

Join shoulder seams for approximately 12 [12, 13, 13, 14, 14] cm. Insert card and lock on first row. Push 88 Ns at left and right of centre 0 to WP. 176 Ns. Using MT

and WY, cast on and K a few rows ending with carriage at right. Release card and cont in Fair Isle patt with MC in feeder 1 (A) and C in feeder 2(B). Set RC at 000. K 165 [165, 165, 173, 173, 173] rows. Work measures 44.5 [44.5, 44.5, 46.5, 46.5, 46.5] cm, 17½ [17½, 17½, 18¼, 18¼, 18¼] in. Place marker at each end. K 9 rows. Cont in st st and MC, K 1 row. Using WY, K a few rows and release from machine, leaving Ns in WP. With K side facing, replace sts on to Ns. Unravel WY. With P side facing pick up 176 sts along side edge of armhole and place on to Ns. Using MC, K 1 row. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 74 [74, 74, 80, 80, 80] Ns on both beds to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 4 tubular rows. Carriage is at left.

Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 28 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
 Push 74 [74, 74, 80, 80, 80] Ns to WP. Work as for back and front from * to *.

ALL MACHINES

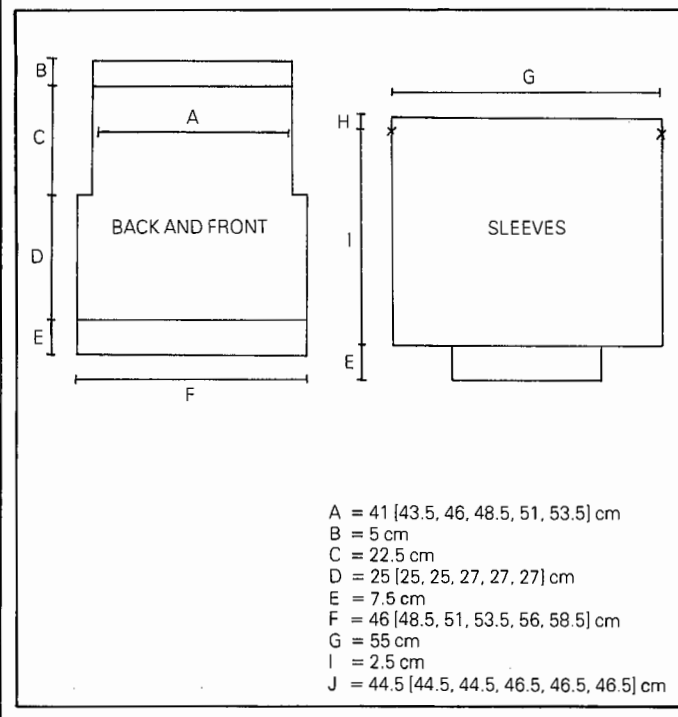
With P side facing, replace sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

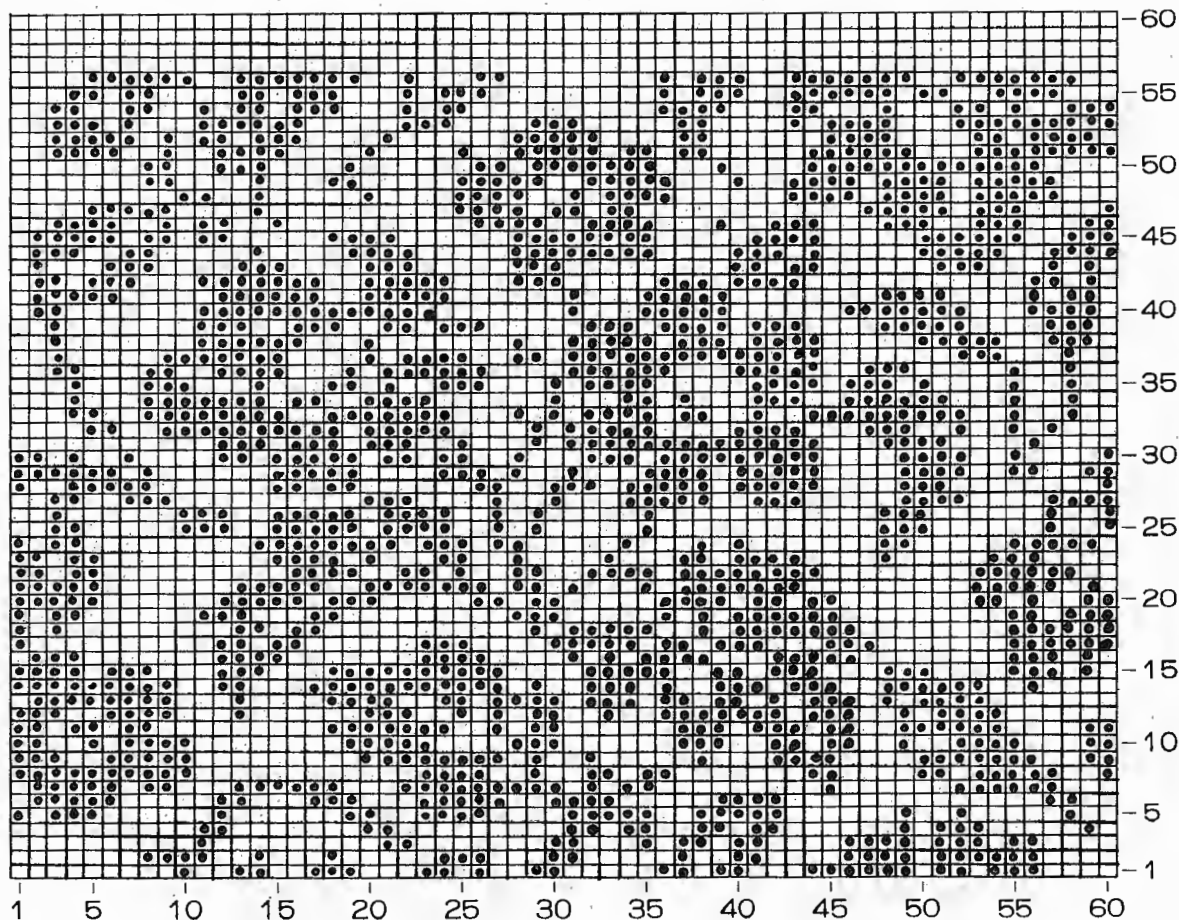
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Sew rows above markers to cast off sts on back and front. Join side and sleeve seams.





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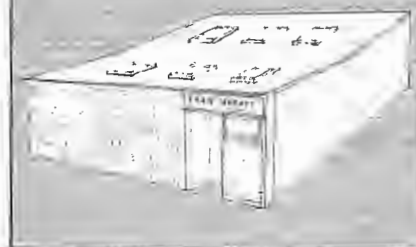
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row. Release card and cont in Fair Isle patt **.

K 81 [93, 105, 117] rows. RC shows 82 [94, 106, 118] and work measures 32 [36, 40, 44] cm, 12½ [14¼, 15¾, 17¼] in.

SHAPE SHOULDERS

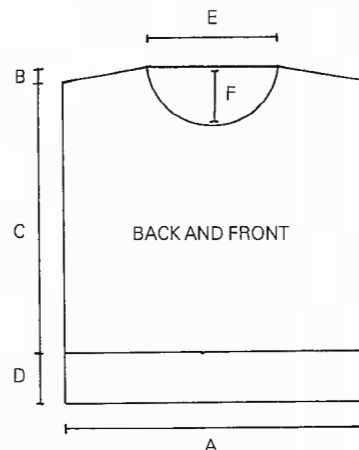
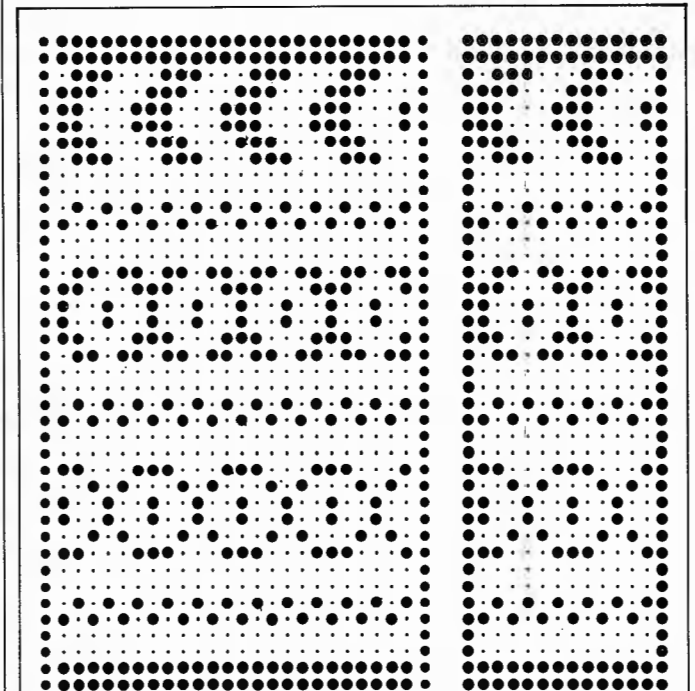
Cast off 10 [11, 12, 13] sts at beg of next 2 rows and 9 [10, 11, 12]

sts at beg of foll 2 rows. Cast off rem 29 [31, 33, 35] sts.

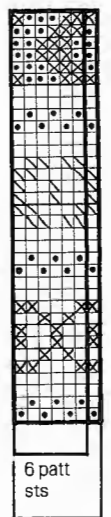
FRONT

Work as for back to **.

K 65 [77, 89, 101] rows. RC shows 66 [78, 90, 102]. 16 rows less have been worked to



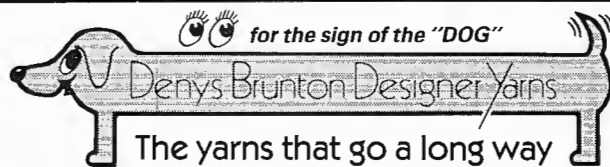
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□ = MC
= A
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/ = C



6 patt sts
Back, Front and Sleeves

MACHINES WITHOUT PUNCHCARDS

A = 30 [33, 35.5, 38.5] cm
B = 1.5 cm
C = 27 [31, 35, 39] cm
D = 5 cm
E = 13 [14, 15, 16] cm
F = 6 cm
G = 22 cm
H = 22.5 [27.5, 30, 32] cm
I = 18 [21, 24, 28] cm



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shoulder than on back.

SHAPE NECK

Note patt row on card.

Using a length of MC, cast off centre 17 [19, 19, 21] sts. Push 25 [27, 30, 32] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every row until 19 [21, 23, 25] sts rem. K 10 [10, 9, 9] rows.

SHAPE SHOULDER

Cast off 10 [11, 12, 13] sts at beg of next row. K 1 row. Cast off rem 9 [10, 11, 12] sts.

With carriage at right, push rem Ns from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 24 Ns at left and 25 Ns at right of centre 0 to WP. 49 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punch-card and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of 5th [5th, 3rd, 7th] and every foll 14th [10th, 8th, 7th] row until there are 57 [61, 67, 71] sts. K 6 [8, 4, 6] rows. RC shows 54 [64, 72, 84] and work measures 18 [21, 24, 28] cm, 7 [8¼, 9½, 11] in. Cast off.

CUFFS

With wrong side facing and using 3¼ mm needles, pick up 49 sts along lower edge of sleeve. With right side facing and using MC, K 1 row, dec 16 [16, 14, 14] sts evenly. 33 [33, 35, 35] sts. Starting with a 2nd row, work 5 cm, 2 in rib as on back. Cast off in rib.

NECKBAND

Join right shoulder seam.

With right side facing and using 3¼ mm needles and MC, pick up and K 13 sts down left side of front neck, 19 [21, 21, 23] sts across front, 13 sts up right side of front neck and 30 [32, 34, 36] sts across back neck. 75 [79, 81, 85] sts. Starting with a 2nd row, work 2 cm, ¾ in in rib as on back. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on ball band.

MAKING UP

Join remaining shoulder and neckband seam.

Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams.

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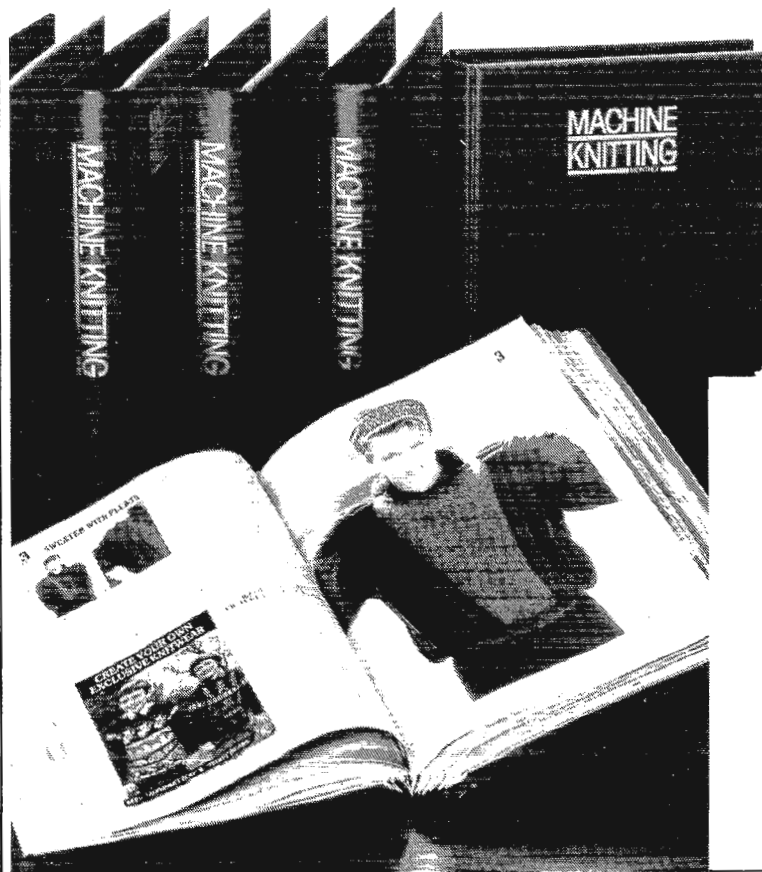
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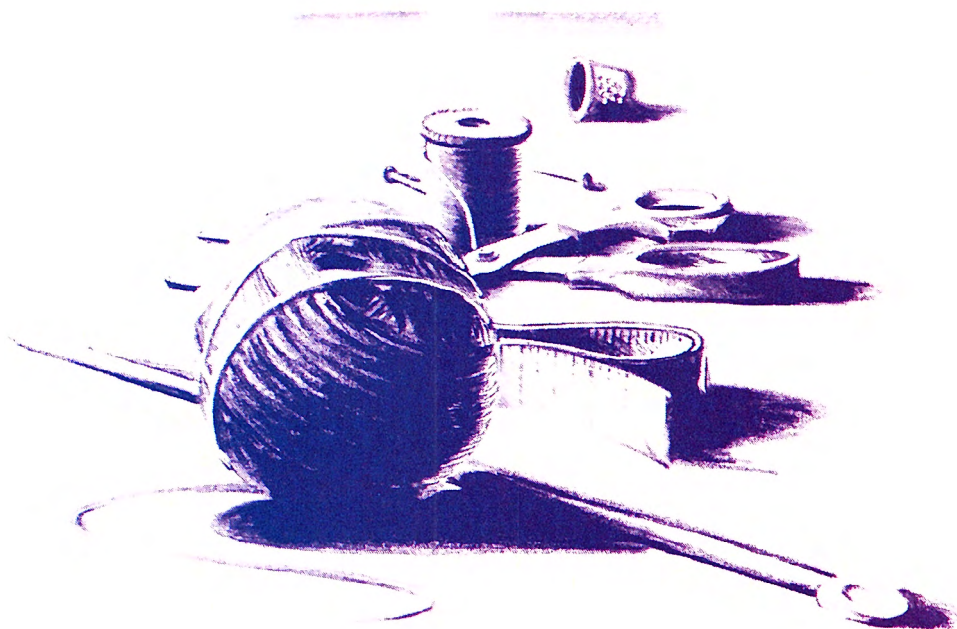
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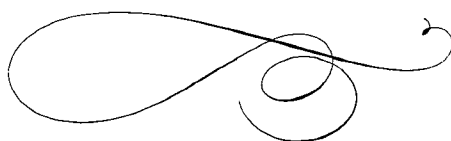
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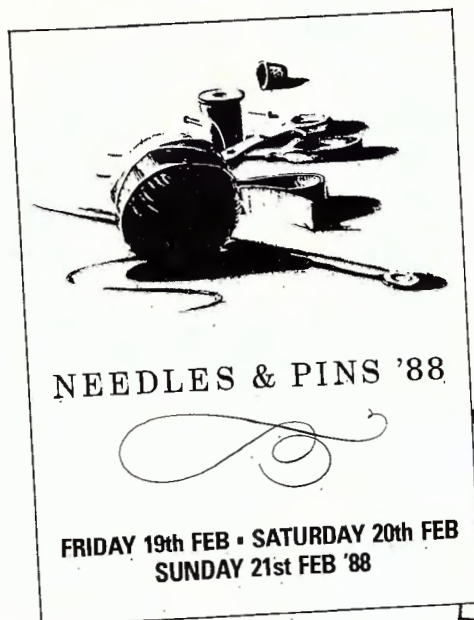
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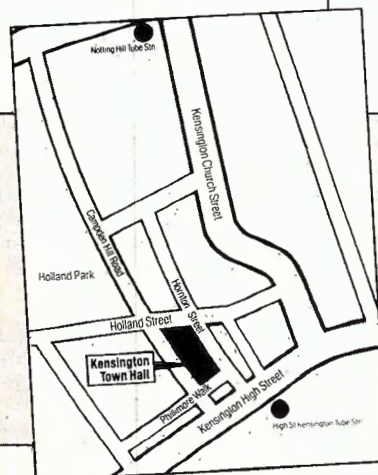
Over the three days there will be fashion shows, demonstrations, seminars and workshops on many skills such as machine knitting, hand knitting,

crochet, tapestry etc. so if you want to polish up your existing skills or learn some new ones, **Needles & Pins '88** is the show for you.

The fashion shows, one of the main attractions of the exhibition will be choreographed by Paul Baccara. Paul and his team of top models will be staging what promises to be one of the most exciting fashion shows of its kind. There will be 6 shows every day giving you the chance to relax in comfort while viewing this seasons latest styles and colours.

As if all this wasn't enough, there will be free competitions and spot prizes every day throughout the show and a chance to meet zany Gyles Brandreth.

All in all, **Needles & Pins '88** promises to be the biggest and best yet, a great day out for everyone, so see you there!



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LATCH ON

LONG FLOATS

If I happen to hear a group of knitters chatting, the subject that produces the most mumbles and grumbles is "long floats". (No, I don't mean those little rests you have between bursts of swimming!) I mean the long strands on the back of the work when two colours are being used.

I am always tempted to quote the famous saying in "Punch" of 1845:- "Advice to persons about to marry – don't". Or possibly I should say "misquote": "If you don't like long floats, don't knit them!". A more up-to-date version of this is "If you don't like the heat, get out of the kitchen". This one annoys me, as a housewife. When the family are waiting for their Sunday roast, how can I get out of the kitchen, whether I like the heat or not? (Don't suggest salads, our ears are long enough as it is . . .) So if we don't like the heat, we open the kitchen door, and there are a number of ways of dealing with long floats, too. I won't comment on marriage . . .

First of all, look at the design. Can a hole be punched in a strategic spot to make the float shorter? Traditional Fair Isle designs can even be enhanced with an extra stitch or two.

Iris Bishop is a past master when it comes to designing to avoid long floats. She makes some of her backgrounds "pepper and salt" without in any way detracting from the main theme.

Secondly, look at the person who is going to wear the garment. If it is your mother, sister, grown up daughter or best friend, you can explain that the floats are going to be long, so care will be needed when putting the garment on. If they are particularly taken with the design they will be quite happy to remove watch and rings, and proceed with great caution with the sleeves.

The men in the family are another matter. Have you ever watched a gent take off a pullover – never mind putting one on? Should you happen to glance up from sewing a jumper when cricket is on T.V. you may see one of the players reach his hand down the middle of his back and haul the poor inoffensive garment over his head. Probably this will not hurt a sturdy be-cabled cricket sweater, but it would do no good at all to a garment with long floats inside.

I don't know how he puts the garment on, but I guess it is with fine disregard for the workmanship that went into it.

If I suspect the garment is going to receive rough treatment, I confine the Fair Isle to a band just above the armhole shaping on back, front and sleeves. This is on a raglan garment, as the design does not look half as good on a drop shoulder garment. There is an added advantage; the band of Fair Isle stops before the neck shaping, thus eliminating the "hassle" of getting both sides of the neck to match.

This system can also be used on children's garments. If you fall in love with the pretty little bunnies or teddies try putting just a line on the chest, below the armhole shaping, and on the front of the garment only. The child will then know which is back and which is front when they come to the stage of dressing themselves.

I would never put patterns on sleeves for young children, even tiny floats can get caught up with tiny fingers. Even though the front and back may be covered with the pattern, there is no law to say that sleeves cannot be plain. "The body of the garment is double thickness, but the sleeves are single" one young Mum explained to me. In that case, if the yarn is not too thick, why not use two strands together for the sleeves, adjusting the tension, of course. Or try our old friend Card 1. Set for Fair Isle but put main colour in the two feeders – I grant that this will make tiny floats, you must judge if these are too long, but I don't think they will be. Of course, you could make the sleeves "pepper and salt" by using the two colours with Card 1, but this might make the whole garment too "busy".

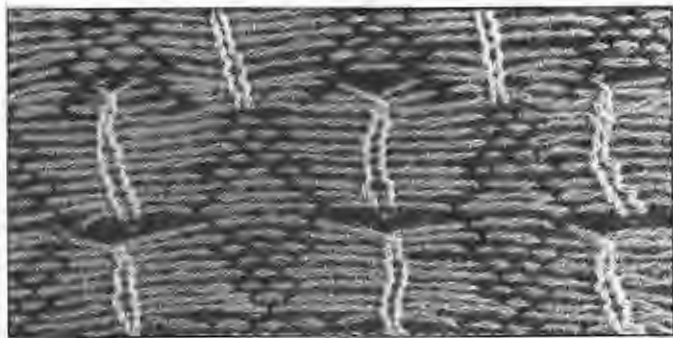
Children can be surprisingly co-operative when things are explained to them. After the age of 7 it is possible to tell them that Granny/Mummy has made a very special jumper with teddies on it, but Johnny/Mary must be very careful how he/she puts it on etc. etc. As they get older a girl will probably take care of any garment she particularly likes, while it is unlikely that a boy will have a jumper with piggies all over it by the time he has reached his teens!

Still hooked on something with long floats? Try a little hooking up! When you have 5 or 6 rows of long floats take the latch tool, twist it under the bottom strand to create a "stitch" then latch up the other floats, as you would in ribbing. Put the "stitch" on the nearest needle and continue knitting. If the colours are strikingly different you may find a little "show through". Try it out on the tension piece. Will it matter? If it does try another method.

SAMPLE 1

If you are familiar with the method of "sealing" the edges of single motifs you can try this in the middle of long strands. Take a length of the main yarn, hang it across a needle in the middle of the offending float, and knit the row. Continue to hang the yarn on

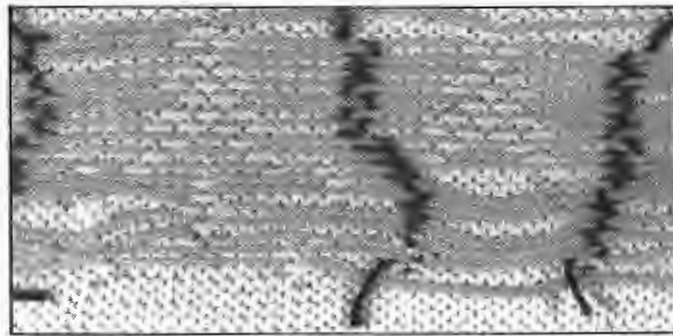
a needle, possibly to the left and right of the original one to "spread" the "sealing". If the float happens to be in the second colour, of course you will use this for hooking on. This can be done in several places all along the row, as required.



SAMPLE 2

I found myself with a jumper that had floats 27 stitches long. I was making something quickly (in one day) to demonstrate a cut and sew neckline to a class. Using my J/B 910 electronic machine I picked a design of crosses and diamonds from a sheet I had bought separately (sheet 110, pattern 4, if any electronic knitters are interested). Unfortunately, it happens that the crosses are one row shorter than the diamonds. The pattern on the mylar sheet is

very small and I didn't spot this either on the plastic sheet, or even on the jumper when knitted. It was only as I put it on (wearing watch and ring, of course), that I found myself catching up. I did a marathon of darning strands together - naturally, I had put the pattern on body and sleeves! It is a very attractive garment, and beautifully soft to wear, so I have to take my own advice and proceed with caution when putting it on!



SAMPLE 3

Kathleen Kinder suggests that we cut long floats and tie in knots. I

have also done this, but not on a large area.



SAMPLE 4

One of my students, using an electronic machine, created a Teddy Bear for the front of a child's jumper. She cut and tied the floats at the sides of "his" face. This had the effect of making the face appear "bumpy". We suggested that she should cash in on the effect, knit a piece

for the back and slightly pad it. The classes ended before we heard if she had adopted our suggestion, unfortunately.

There is another method which I have found successful, but which does not meet with favour from some knitters. Knitmaster sell a Yarn Bond which will stick

the floats down. It comes in a shaker (like chocolate vermicelli for cakes!). The powder is shaken over the floats to be sealed, a sheet of kitchen foil is placed over it, shiny side down, and then it is pressed with a hot iron. You will have immediately spotted a draw-back - a hot iron cannot be used on acrylics. It works well on pure wool and will withstand a good many washings. It does, however, make the garment a little stiff, and it needs careful experimentation to find just the right amount to use.

You might like to adopt Mary Weaver's suggestion. She makes a lining using a fine yarn (2/30's

acrylic, for example), and knitting the same pattern as the main garment. She told me that, surprisingly enough, the same tension seemed to work as the one for the original jumper. I have tried it, and she is right! As you knit the main garment you take one stitch from the lining and hook it on to the end needles. I must tell you that I have only done this in practice, never for "real". This technique is yet another for the file marked "when I have time". Now I must go and hunt out some designs with long floats in order to do the illustrations. I wouldn't mind betting I shall have to design some for the purpose!



DID YOU HEAR:

about the lady who was given a Video Recorder with all the latest "trimmings". It was supposed to switch itself on and off according to a pre-set timing. She managed

to get it to switch on all right, but it didn't stop at the end of the programme. She sent for the engineer: "I can get it to cast on," she told him "but it won't cast off!"

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17 MOHAIR CARDIGAN



PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for chunky machines and Model S100 Simpleframe.

MATERIALS

Forest Mohair.
1 [2, 2, 2, 2, 2] × 400g cones in Fuchsia (MY).
Pair 4 mm knitting needles.
5 buttons.

Forest Mohair is 70% Mohair, 26% Acrylic, 4% Polyester. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amber-yarn, Greendale Mills, Shipley, West Yorkshire.

SILVER GAUGE READING

Base thread is medium yarn but note the long fibres.

MEASUREMENTS

To fit bust 76 [82, 87, 92, 97, 102] cm, 30 [32, 34, 36, 38, 40] in.
Actual size 89 [95, 101, 104, 110, 117] cm, 35 [37½, 39¾, 41, 43¼, 46] in.
Length to shoulder 58 [58, 60, 60, 62, 62] cm, 22¾ [22¾, 23½, 23½, 24½, 24½] in.
Sleeve seam 46 [46, 47, 47, 48, 48] cm, 18 [18, 18½, 18½, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

13 stitches and 20 rows to 10 cm, 4 in measured over stocking stitch (stitch size setting approximately 4). On Simpleframe, tension dial setting approximately 6 or keyplate 3 on Bond machines.



For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Using MY, cast on 60 [64, 68, 70, 74, 78] sts. Using MT, K 104 [104, 108, 108, 112, 112] rows. Counting from each edge, place marker between sts 17 and 18 [19 and 20, 20 and 21, 21 and 22, 22 and 23, 24 and 25]. Cast off.

LEFT FRONT (SIMPLEFRAME) OR RIGHT FRONT (CHUNKY MACHINES)

Using MY, cast on 28 [30, 32, 33, 35, 37] sts. Using MT, K 50 rows. SHAPE FRONT EDGE
Dec 1 st at left edge on next and every foll 4th row, until 17 [19, 20, 21, 22, 24] sts rem. K 13 rows. Cast off.

RIGHT FRONT (SIMPLEFRAME) OR LEFT FRONT (CHUNKY MACHINES)

Work as for left front (Simple frame) or right front (Chunky machines) reversing shapings by reading right for left.

SLEEVES

Using MY, cast on 38 [38, 40, 40, 42, 42] sts. Using MT, K 4 [4, 8, 8, 10, 10] rows. Shape sides by inc 1 st at each end of next and every foll 10th [10th, 8th, 8th, 8th, 8th] row, until there are 54 [54, 58, 58, 60, 60] sts. K 5 [5, 9, 9, 9, 9] rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a wet cloth or spray with clean, warm water and leave until dry.

CUFFS

With K side facing and using 4 mm needles and MY, pick up and K 29 [29, 31, 31, 33, 33] sts evenly along lower edge of sleeve. Work in rib as follows:-

1ST RIB ROW

P 1, * K 1, P 1; rep from * to end.

2ND RIB ROW

K 1, * P 1, K 1; rep from * to end. Rep these 2 rows for 6 cm, 2½ in ending with a 1st rib row. Cast off loosely in rib.

MAKING UP

Join shoulder seams. Set in sleeves matching centres to shoulder seams. Join side and sleeve seams.

WELT

With K side facing, using 4 mm needles and MY, pick up and K 28 [30, 32, 33, 35, 37] sts from lower edge of left front, 57 [61, 65, 67, 71, 75] sts from lower edge of back and 28 [30, 32, 33, 35, 37] sts from lower edge of right front. 113 [121, 129, 133, 141, 149] sts. Starting with a 2nd rib row, work in rib as on cuffs for 6 cm, 2½ in

ending with a 2nd rib row. Cast off loosely in rib.

BUTTONHOLE BAND

With K side facing and using 4 mm needles and MY, pick up and K 45 sts up front edge to start of front edge shaping, 37 [37, 40, 40, 43, 43] sts up front slope and 11 [11, 12, 12, 13, 13] sts to centre back neck. 93 [93, 97, 97, 101, 101] sts. Starting with a 1st rib row, work in rib as on cuffs for 2 cm, ¾ in ending with a 1st rib row. Place 5 buttonholes in next row as follows:-

Next row: (right side) Rib 3, K 2 tog, yfwd, (rib 7, K 2 tog, yfwd) 4 times, rib to end.

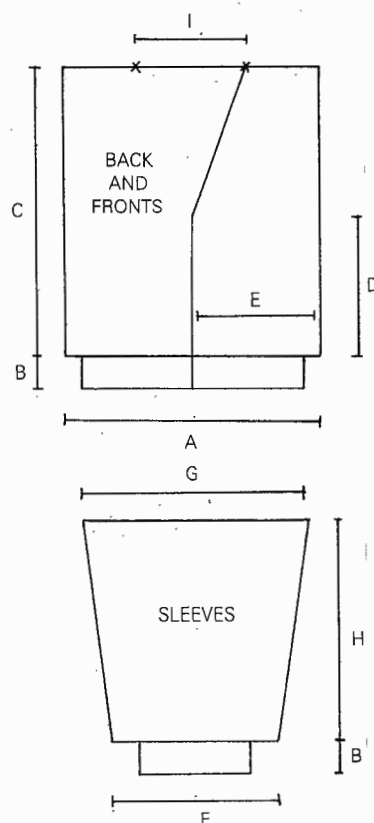
Continue in rib until buttonhole band measures 4 cm, 1½ in ending with a 1st rib row. Cast off loosely in rib.

BUTTON BAND

With K side facing and using 4 mm needles and MY, pick up and K 11 [11, 12, 12, 13, 13] sts from centre back neck, 37 [37, 40, 40, 43, 43] sts down front slope and 45 sts down front edge to hem. 93 [93, 97, 97, 101, 101] sts. Starting with a 1st rib row, work in rib as on cuffs for 4 cm, 1½ in. Cast off loosely in rib.

TO COMPLETE

Join at centre back neck. Sew on buttons.



- A = 46 [49, 52, 53.5, 56.5, 60] cm
- B = 6 cm
- C = 52 [52, 54, 54, 56, 56] cm
- D = 25 cm
- E = 21.5 [23, 24.5, 25.25, 26.75, 28.5] cm
- F = 29 [29, 30.5, 30.5, 32, 32] cm
- G = 41.5 [41.5, 44.5, 44.5, 46, 46] cm
- H = 40 [40, 41, 41, 42, 42] cm
- I = 20 [20, 21.5, 21.5, 23, 23] cm



18



18 TODDLER'S COAT AND HAT



PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for models 96 and 120 Simpleframe machines.

MATERIALS

Studley Pastiche.
5 x 50g balls in Mars (MY).
6 buttons.
Pair 5 mm knitting needles.
5 mm crochet hook.

Pastiche is 56% Mohair, 25% Acrylic, 15% Nylon, 4% Polyester. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Studley Wools Ltd, Stockhill Road, Bradford BD10 9TE.

SILVER GAUGE READING

Very heavy yarn.

MEASUREMENTS

To fit 18-24 months.
Actual size 59 cm, 23 1/4 in.
Length to shoulder 42.5 cm, 16 3/4 in.
Sleeve seam 17.5 cm, 7 in.

TENSION

17 stitches and 17 rows to 10 cm, 4 in measured over Full Needle Rib (stitch size setting approximately 5 on both beds).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

COAT

BACK SKIRT

Push up 39 Ns on each bed in full needle rib (78 Ns total). Using stitch size 5 and MY, cast on. K 43

rows. Using WY, K a few rows and release from machine.

BACK BODICE

Push up 26 Ns on each bed in full needle rib (52 Ns total). Using stitch size 5 and WY, cast on and K a few rows. Using MY, K 13 rows.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. 44 sts. K 15 rows.

SHAPE SHOULDERS

Cast off 11 sts, K 22 sts and cast off rem 11 sts. Using WY, K a few rows over rem 22 sts and release from machine.

FRONT SKIRT (KNIT TWO)

Push up 17 Ns on back bed and 18 Ns on front bed in full needle rib (35 Ns total). Using stitch size 5 and MY, cast on. K 43 rows. Using WY, K a few rows and release from machine.

FRONT BODICE (KNIT TWO)

Push up 11 Ns on each bed in full needle rib (22 Ns total). Using stitch size 5 and WY, cast on and K a few rows. Using MY, K 13 rows.

SHAPE ARMHOLE

Cast off 4 sts at beg of next row. 18 sts. K 12 rows.

SHAPE NECK

Cast off 7 sts at beg of next row. 11 sts. K 3 rows. Cast off.

SLEEVES

Push up 13 Ns on each bed in full needle rib (26 Ns total). Using stitch size 5 and MY, cast on. K 1 row. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 34 sts. K 16 rows. Place marker at each end. K 4 rows. Cast off.

BUTTONHOLE BAND

Push up 7 Ns on each bed in full needle rib (14 Ns total). Using stitch size 3 and MY, cast on. K 47 rows. * Make buttonholes over Ns 4 from each edge. K 12 rows. Rep from * once more. Make buttonholes over same Ns as before. K 2 rows. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

COLLAR

Join shoulder seams. With right side facing and using 5 mm needles, join in MY and pick up and K 11 sts up right side of front neck, 22 sts across back neck and 11 sts down left side of front neck. 44 sts. Work 14 rows in garter st. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and allow to dry.

MAKING UP

Join skirt to bodice. Set in sleeves sewing rows above markers to cast off sts on back and fronts. Join side and sleeve seams. Sew on front bands and buttons.

HAT

TO KNIT

Push up 29 Ns on each bed in full needle rib. (58 Ns total). Using stitch size 5 and MY, cast on. K 34 rows.

SHAPE BACK

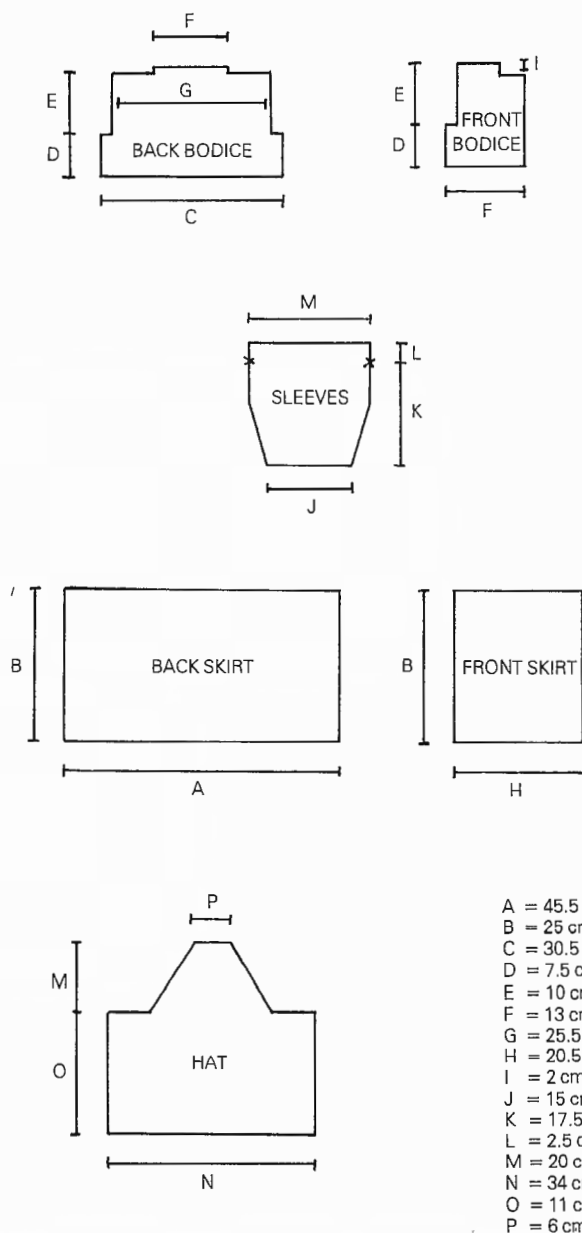
Cast off 19 sts at beg of next 2 rows. 20 sts. K 2 rows. Dec 1 st at each end of next row. K 5 rows. Dec 1 st at each bed at each end of next and foll 6th row. 10 sts. K 2 rows. Cast off.

PRESSING

With wrong side facing, pin out to measurements given. Cover with a damp cloth and allow to dry.

MAKING UP

Join back seams. Turn back front for 5 cm, 2 in. Work 2 rows of double crochet around lower edge, gathering as required. Make 2 cords. Turn back lower corners at front and sew on cords.



SIMPLEFRAME STOCKISTS

Should you require any further help or advice about the Simpleframe, your local stockist will be delighted to help.

- ASHFORD.** Gregory, Prentis and Green, Mace Lane, Ashford. Tel: 0233-20084.
- BASINGSTOKE.** Crafty Anne, Rotherwick, Nr. Basingstoke. Tel: 025672-2461.
- BEDFORD.** B.S.K. Ltd., 58 Bromham Road, Bedford MK40 2QC. Tel: 0234-217096.
- BIRMINGHAM.** Sewing and Knitting Machine Centre, (Peaksouth Ltd.), 131 Corporation Street, Birmingham 4, (near Laura Ashley). Tel: 021-236 0191.
- BOSTON.** The Wool Cabin Machine Knitting Advice Centre, 81 High Street, Boston, Lincs. Tel: 0205-56778.
- BRADFORD.** Flamingo Wool Shop, 118 Sunbridge Road, (above Barry Street), Bradford. Tel: 0274-722385.
- BRADFORD.** Valerie Holt School of Machine Knitting, Legram Mill, Summerville Road, Bradford 7. Tel: 0274-307889.
- BURY.** Baimar Supplies, 29 Chesham Road, Bury, Lancs. Tel: 061-797 4234.
- CAMBRIDGE.** Singer Sewing and Knitting Centre, 52 Regent Street, Cambridge. Tel: 0223-350691.
- CHELMSFORD.** Modern Knits, 14A Baddow Road, Chelmsford. Tel: 0245-269756.
- CHESTER.** Woolies by Cilla Mann, 6A Abbey Green, Northgate Street, Chester CH1 2JH. Tel: 0244 318959.
- CLITHEROE.** Nairns Knitting World, Unit 1, 28 Parson Lane, Clitheroe, Lancashire. Tel: 0200-25027.
- COVENTRY.** Wool 'n' Things, 8 Athol Road, Mount Pleasant, Walsgrave, Coventry CV2 2DA. Tel: 0203-616537.
- CRAWLEY.** Knitmates, 28 Church Street, Ifield Road, West Green, Crawley. Tel: 0293-544222.
- CROYDON.** Knitters Kneeds, 1 & 2 Brigstock Parade, Thornton Heath (closed Saturday). Tel: 01-684 8679.
- GARSTANG.** The Craft Shop, Park Hill Road, Garstang, Nr. Preston. Tel: 09952-3363.
- GRIMSBY.** Beryls Knitting Machine Centre, 121 Pasture Street, Grimsby. Tel: 0472-57674.
- HARROGATE.** Joan Crabtree Knitting Machine Craft Centre, 176A Kings Road, Harrogate, North Yorkshire. Tel: 0423-521889.
- HARROW WEALD.** Greenhill Homecrafts at Judiths, 603 Kenton Lane, Harrow Weald, Middlesex. Tel: 01-954 6409. Closed Wednesday.
- HUDDERSFIELD.** J.E.M.'s, 106 Westbourne Road, Marsh, Huddersfield. Tel: 0484-512439.
- HULL.** Spinning Wheel, 70 Carr Lane, Hull. Tel: 0482-29780.
- KETTERING.** Kettering Sewing Centre, 8 Dalketh Place, Kettering. Tel: 0536-513148.
- KINETON.** Kineton Gallery, Banbury Street, Kineton, Warks. Tel: 0926-641230.
- LEATHERHEAD.** Knit One Purl One, 4 The High Street, Leatherhead. Tel: 0372-379027.
- LLANELLI.** Spinning Wheel, Crown Precinct, Llanelli SA15 3UT. Tel: 0554-751263.
- LONDON.** Lenarow Ltd, 169 Blackstock Road, London N4 2JS. Tel: 01-359 1274.
- MANSFIELD.** Rosemary Street Service Station, Rosemary Street, Mansfield. Tel: 0623-644520.
- NORTHAMPTON.** Mrs Jo Cartmale, 23 Beeston Avenue, Wakes Meadow, Northampton NN3 3UG. Tel: 0604-412016.
- ONCHAN.** Joan's Wools & Crafts, Unit 19 & 20, Onchan Shopping Centre, Onchan. Tel: 0624-26009.
- POOLE.** Metropolitan Sewing Machines Ltd., 321 Ashley Road, Parkstone, Poole. Tel: 0202-731111.
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- SOMERSET.** Sewtech, 57 West End, Street, Somerset. Tel: 0458-45648.
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- STEVENAGE.** Dropinstitches, 3 Bedwell Park, Stevenage. Tel: 0438-725155.
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- SUNDERLAND.** Kaye Knit Machine Knitting Centre, 190 Southwick Road, Sunderland. Tel: 091-548 7526.
- TAVISTOCK.** The Sheeps Back, Paddons Row, (off Brook Street), Tavistock, Devon. Tel: 0822-67236.
- WALLASEY.** Terry Holmes Yarn Studio, 110 Seaview Road, Wallasey, Merseyside L45 4LD. Tel: 051-638 1484.
- WEST KIRBY.** Terry Holmes Yarn Studio, 111 Banks Road, West Kirby, Merseyside. Tel: 051-625 1876.
- WHITNEY-ON-WYE.** Wyeland Wools, Whitney-on-Wye, Herefordshire HR3 6EH. Tel: 04973-242.
- WINDSOR.** Barbara of Windsor, Machine and Hand Knitting Centre, 85A Victoria Street, Windsor, Berks. Tel: 0753-854151.
- YORK.** Busy Needles, 98-100 Fishergate, York. Tel: 0904-647325.
- YORK.** Knitwell, 6 Saxon Place, Dodsworth Avenue, York. Tel: 0904-424579.

SIMPLE FRAME

Simpleframe retailers are not always easy to find. However when you do find them their range of products can surprise and interest you. A typical example is Gregory Prentis & Green Ltd. If you are a stranger to Ashford in Kent you will no doubt eventually find yourself proceeding slowly round the one way system. It is utterly confusing trying to find Mace Lane which leads off the one way system. Look for the large office block housing the headquarters of Girobank. Drive down Mace Lane and you will see what looks like a large warehouse on the left behind a strong wire fence. The sign 'Shop Open' hanging askew on the gate is the only real clue that this is no ordinary warehouse. Drive in. There is ample parking inside even for the coach parties which make visits.

You will soon notice the old school black board on which they chalk the attraction of the day. The entrance is close by. Gregory Prentis & Green were established as wool merchants in 1850. Two of the present directors are direct descendants of the Founders.



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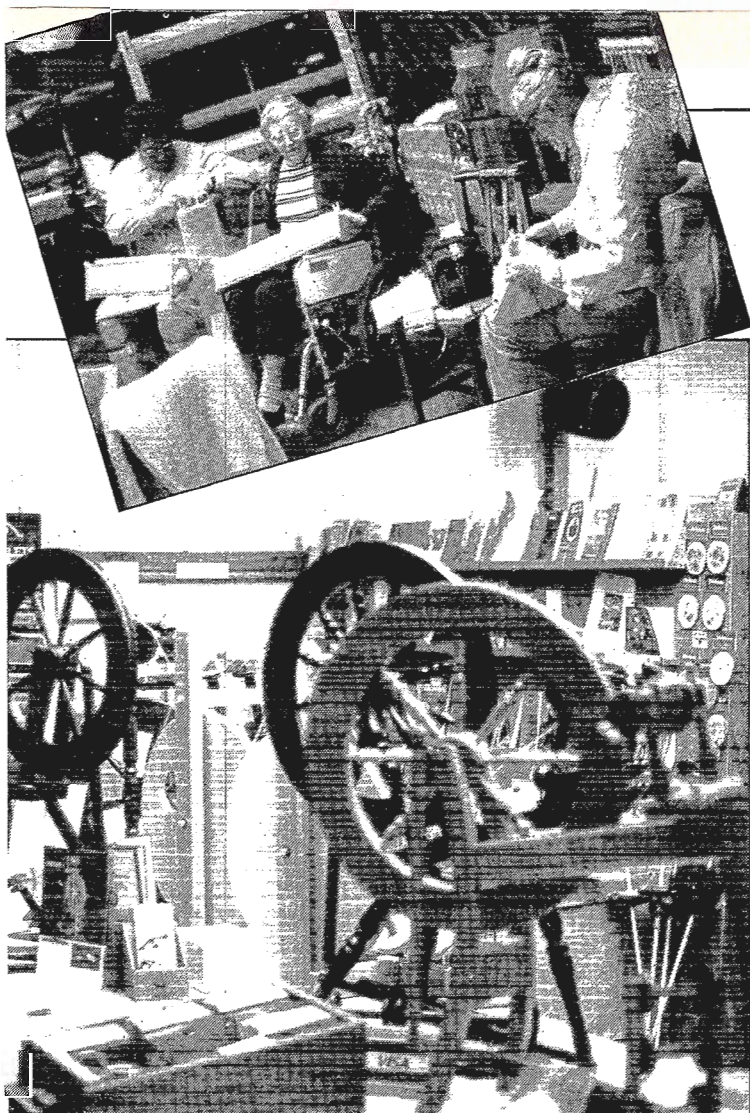
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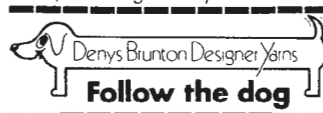
Originally they had premises in Sittingbourne, Kent. They opened another store in Ashford in 1909. In 1950 Parliament set up the British Wool Marketing Board under the Agricultural Marketing Acts. The Board has the statutory responsibility for marketing almost all of the fleece wool produced in the United Kingdom. The modern textile industry wants large weights of wool of uniform type and quality. The board bridges the gap between the textile industry and the 90,000 farmers producing 38-40 million kg of wool. The problem is that there are more than 36 pure breeds of sheep and many half-breeds, hybrids and crosses. The wool they produce is very varied. There are long and short wools, coarse and fine wools, white and coloured wools and so on. So the wool is collected by one of the 30 merchants who are appointed by the Board. The merchants act as agents and grade the wool into recognised market grades and bulk it into conveniently sized uniform lots for offering at auction sale. Anybody who possesses more than four adult sheep is required to register with the Board and sell their fleece to the Board.

Since 1950 when the British Wool Marketing Board was established Gregory Prentis & Green have been their Agents in the South Eastern counties of England. Today the company

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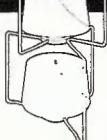
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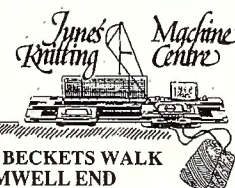
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COMPETITION

TRY TO LIE
J.

★ OUR STAR PRIZE THIS MONTH ★ A HAGUE LINKING MACHINE

HAVE YOU AN EYE FOR QUALITY AN EAR FOR A BARGAIN A NOSE THAT KNOWS THE SWEET SMELL OF SUCCESS?

To set that chin to its most determined, face the clues, have your finger on the pulse, complete the grid and with the luck of the draw, lay claim to this month's super prize – designed to make that eloquent mouth water.

The most prominent feature displayed by Hague Linking Machines is an insistence on topmost quality and a vow to give you the very best. A profile of this month's prize is shown in the first

vertical. The fourth vertical of the completed grid quantifies it – it's something like Cyrano's nose. It's also the winning line, so leg it to the postman, hand him the postcard and leave the rest to Anne and her Clan. Postcard picking day is the first day of March, so make sure your entry arrives by 29th February 1988. It may be your turn for a knees-up!

CLUES

1. Meet *me* in the *Mint* very shortly
2. Traditionally slow but once beat the hare
3. Warming rays from the clear sky

4. Cruel, hurtful
5. *Gaunt Len* may restore order
6. Indicating
7. Widespread outbreak of illness
8. Released from captivity, it *made Rod's* day
9. Dress ornaments
10. Waiting orderly in line
11. To *steal a bun* lacks security
12. Obvious, clear, not confusing
13. They would not run a *single mm* to save their skins
14. Alluring
15. No need to *try to lie* for such a product
16. Christmas season

COMPETITION RULES

1. Only one entry per postcard will be accepted.

2. This competition is open to residents of the U.K. except the employees of Machine Knitting Monthly, the magazine's typesetters, printers and distributors, employees of Hague Linking Machines Ltd and their relatives.

3. The closing date is 29th February 1988. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.

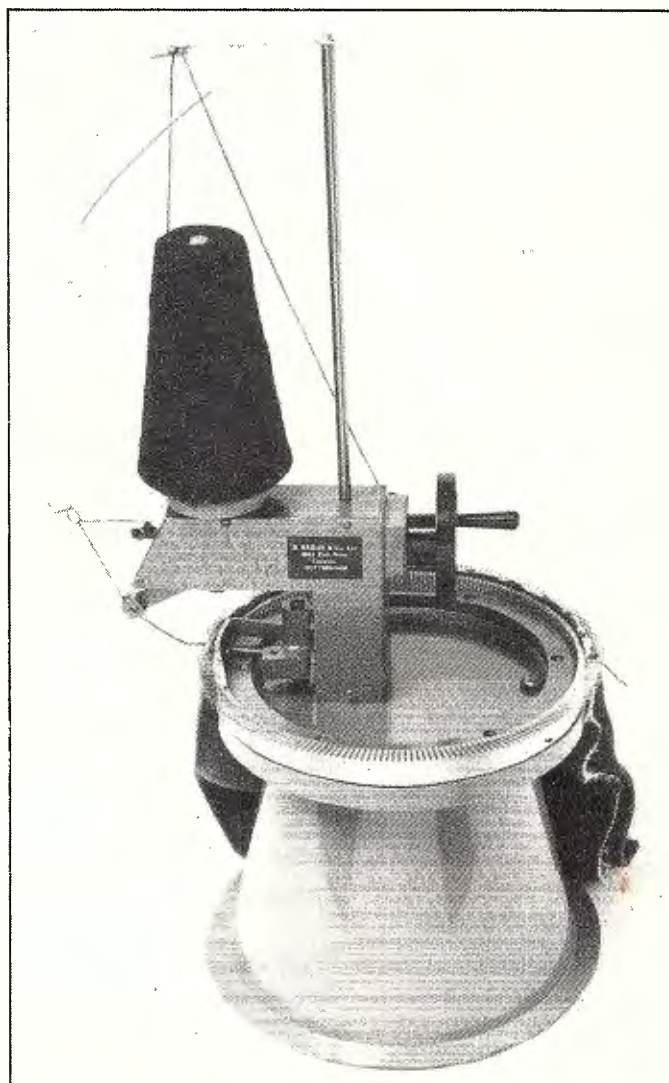
4. No cash alternative will be offered.

5. The winner will be the first correct entry drawn from our postbag after the closing date.

6. Winners will be notified in writing and the results published in the June issue of Machine Knitting Monthly.

7. The Editor's decision is final and no correspondence will be entered regarding the competition.

1	I	M	M	I	N	E	N	T
2	T	O	R	T	O	I	S	E
3	S	U	N	S	H	I	N	E
4	S	A	D	I	S	T	I	C
5	U	N	G	A	L	E	N	T
6	P	D	I	N	T	I	N	G
7	E	P	I	D	E	M	I	C
8	R							
9	B	R	O	A	G	H	E	S
10	Q	U	E	L				
11	U							
12	A							
13	L							
14	I							
15	T							
16	Y	U	L	B	T	I	D	E





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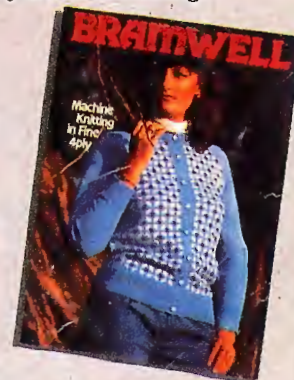
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